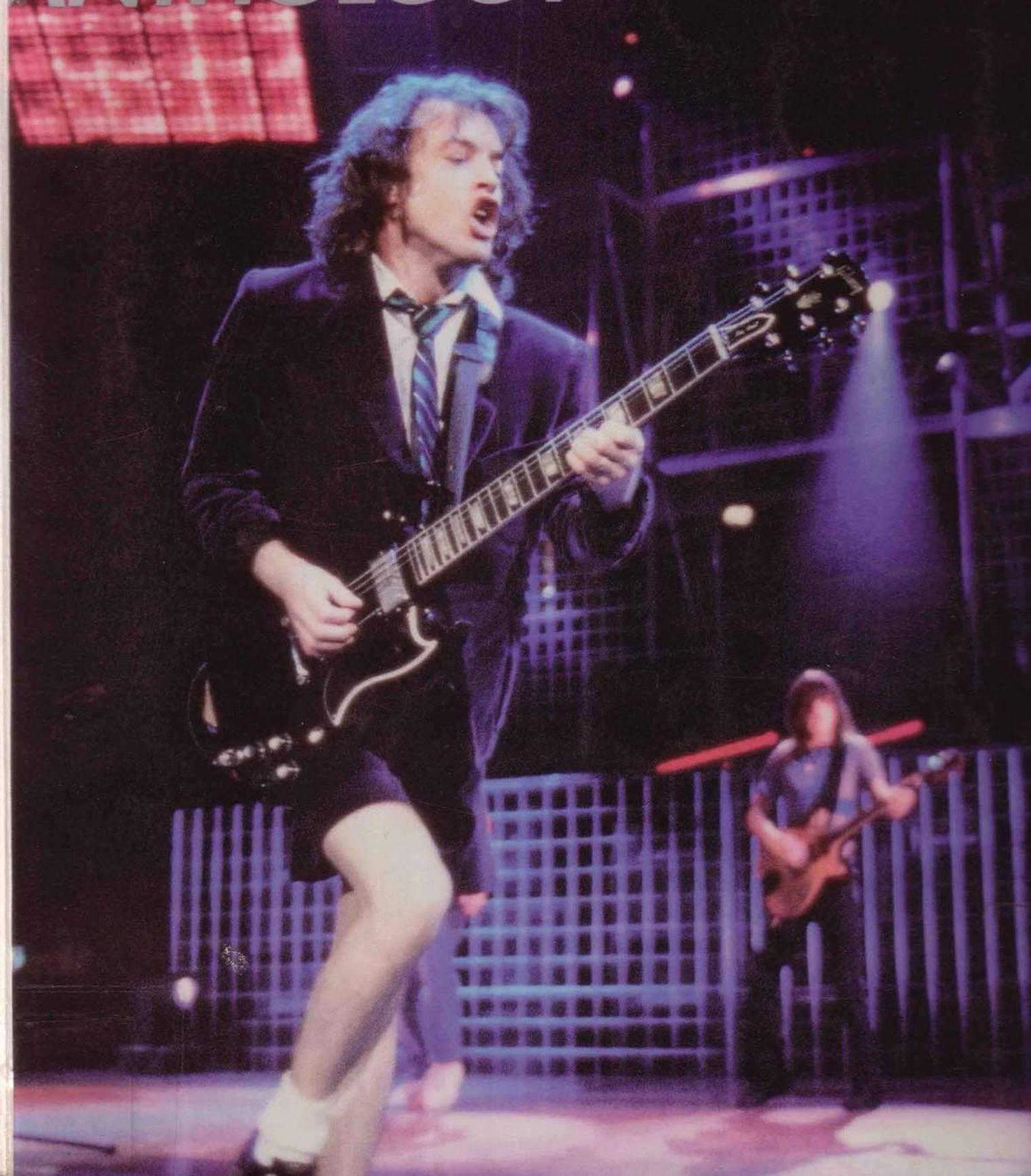


GUITAR TABLATURE EDITION

AC/DC ANTHOLOGY



BACK IN BLACK 16
FOR THOSE ABOUT TO ROCK
(WE SALUTE YOU) 5
GIRLS GOT RHYTHM 78
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LEGEND OF MUSICAL SYMBOLS

Left hand fingering Hand vibrato Hammeron Pulloff

P.M. Bend Quick bend Pre-bend Release bend U.B.

Palm mute Bend Quick bend Pre-bend Release bend Unison bend

Tremolo picking Trill Picked slide Legato slide

Short slide up or down Pick slide Muffled strings N.H.

Short slide up or down Pick slide Muffled strings Natural harmonic

A.H. P.H. 8va↑ T

A.H. P.H. 8va↑ T

Artificial harmonic Pinch harmonic Right hand tap Ghost note (partially implied)

BACK IN BLACK

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

Rhythm figure 1

end Rhythm figure 1

with Rhythm figure 1 (2 times)

1. Back in black
2. See additional lyrics

— let loose from the noose, — That's kept me hang-in' a - bout... I keep

look - in' at the sky 'cause it's get - tin' me high... For - get the hearse 'cause I'll nev-er die. I got

nine lives, cat's eyes, A - bus - in' ev-'ry one of them and run - nin' wild. 'Cause I'm

A E B A B A E B A B G D A G A

back, yes I'm back... Well I'm back, yes I'm

Rhythm figure 2

G D A G A E B A B A E B A B

back. Well I'm back, back. Well I'm

1. 2.

To Coda

G D D

back in black... yes, I'm back in black... back in black..

end Rhythm figure 2

E D/E A/E E
 T A B
 0 7 5 5 4 4 2
 0 0 0 0 0 0 0

Rhythm figure 3

T A B
 9 7 7 7 7 7 7 9 9 9 9 9 9 9 9
 7 5 5 5 4 4 4 7 7 7 7 7 7 7 7
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D/E A/E A E A
 T A B
 0 7 5 5 4 4 7 7 7 7 7
 0 0 0 0 0 0 0 0 0 0 0 0

end Rhythm figure 3

T A B
 9 7 7 7 7 7 7 2 0 2
 7 5 5 5 4 4 4 2 0 2 2 0
 0 0 0 0 0 0 0 0 0 0 0

E D/E A/E E
 T A B
 7(9) 5 8 7(9) 9 8 10 11 10 8 9 7 9 12 12

with Rhythm figure 3 (3 times)

B B
 T A B
 7(9) 5 8 7(9) 9 8 10 11 10 8 9 7 9 12 14

D/E A/E A E A

B B B R ~~~~~~ B B

E D/E A/E E

D/E A/E A E A

E D/E A/E E

D.S. Scal Coda ♫

E D/E A/C♯ E A E A

Well I'm

Coda



D

E

back in black.

T 3 3 3
A 2 2 2
B 0 0 0

0 5-4 2 4 3 2 5 6 2 0 5-4 2 4 3 2 5 6 2 0 5-4 2 4 3 2 5 6 2

T 3 3 3
A 2 2 2
B 0 0 0

0 5-4 2 4 3 2 5 6 2 0 5-4 2 4 3 2 5 6 2 0 5-4 2 4 3 2 5 6 2

A

E

T 3 3 3
A 2 2 2
B 0 0 0

0 5-4 2 4 3 2 5 6 2 0 5-4 2 4 3 2 5 6 2 0 5-4 2 4 3 2 5 6 2

A E B A B A E B A B

Well I'm back

T 3 3 3
A 2 2 2
B 0 0 0

with Rhythm figure 2

T 3 3 3
A 2 2 2
B 0 0 0

G D A G A G D A G A E B A B A E B A B

back, _____ Well I'm
G D A G A G D A G A E B A B A E B A B
back, _____ back, _____ back, _____ back, _____ Well I'm
back in black, _____ Yes, I'm back in black.. I wan-na say_ it!

B B R

13 (15) 12 (13) 12 10
(12)

Ad lib solo on repeats

with Rhythm figure 3

play 3 times and fade out

Additional Lyrics

2. Back in the back of a Cadillac
Number one with a bullet, I'm a power pack.
Yes, I'm in a bang with the gang,
They gotta catch me if they want me to hang.
'Cause I'm back on the track, and I'm beatin' the flack
Nobody's gonna get me on another rap.
So, look at me now, I'm just makin' my play
Don't try to push your luck, just get outta my way.

FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

YOUNG/YOUNG/JOHNSON

guitar 2

B

8va-

Bm

B5

Bsus4

Rhythm figure 1

end Rhythm figure 1

guitar 1

B5

G5

D/F#

E

with Rhythm figure 1 (4 times)

B5

G5

D/F#

E

B5

B5/A

G5

D/F#

E5

B5

B5/A

G5

D/F#

E

Bsus4

guitar 1

Oh!

B5

B5/A

Yeah, — yeah, —

T
A
B

guitar 2

8va

Rhythm figure 2

T
A
B

D/F# E B5 B5/A G5

Yeah, — ooh, —

end Rhythm figure 2 Rhythm figure 3

T
A
B

D/F# E B5 B5/A G5

Ooh, oh. — We're on — to - night, —

end Rhythm figure 3 with Rhythm figure 2 (2 times)

T
A
B

D/F# E B5 B5/A G5

To the gui - tar bite.____ Yeah, yeah, _____

D/F# E B D/A A E

Oh!____ Stand up and be coun - ted, For

Rhythm figure 4

G5 E B D/A A E

what you are a - bout to re - ceive... We are the deal - ers, We'll

end Rhythm figure 4 with Rhythm figure 4 (3 times)

G5 E B D/A

give you ev - 'ry - thing you need.____ Hail, hail to the rock at

Hail, hail to the rock at

A E G5 E

good front times,

'Cause Like a rock bolt has got the right

right out - ta of the way.____

We The

B D/A A E

ain't no leg - end, sky's a - light - with

ain't - no gui - tar

cause, - bite, -

We're just Heads will liv - in' roll and

with Rhythm figure 2 (2 times)

A musical score for a piano or guitar. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The chords are indicated above the staff: G5, E, B5, B5/A, and G5. The bottom staff contains lyrics in a cursive font: "for to - day. { rock - to - night. } For those a - bout_ to rock, We sa -". The lyrics are aligned with the chords.

Musical score for 'Lute Song' in G major. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The lyrics are: 'lute you.— For those a - bout_ to rock,'. The chords indicated above the staff are D/F# (twice), E, B5, and B5/A.

A musical score for a solo voice. The vocal line consists of the lyrics "We sa lute you. — We". Above the lyrics are three chords: G5, D/F#, and E. The music is written on a staff with a treble clef, a key signature of two sharps, and a common time signature. The notes are primarily eighth and sixteenth notes.

2. with Rhythm figure 3

those a - bout_ to rock, We sa - lute you,— yes we do. For

B5 B5/A G5 D/F# E

BS BS/A G5

those a - bout_ to rock,

We sa - lute you.

Musical notation for a harp part. The first measure shows a sustained note with a bend, indicated by a bracket and a 'bend' label. The second measure begins with a fermata over a note. The third measure starts with a dynamic instruction 'hold bend-' followed by a dash.

T		3		B
A	4	3	3	10 (12)
A	4	0	2	
B	2	0	0	

Ah, sa - lute!

Musical score for the first section of the piece. The key signature is A major (two sharps). The melody starts with a wavy line above the staff, followed by a series of eighth-note patterns. The patterns are grouped by vertical brackets under the staff, each bracket labeled with a '3'. The notes are marked with small circles containing either a dot or a dash, indicating different performance techniques. The score continues with a series of eighth-note patterns, some with horizontal dashes above them, and ends with a series of sixteenth-note patterns.

Guitar solo

A musical score for guitar in G major (one sharp) and common time. The top staff shows a melody with various note heads and rests, including grace notes and slurs. The bottom staff is a tablature showing the frets and strings for each note. The score includes labels for chords and specific notes: A, D/A, A, G, D, A, D/A, A, B, B, 5, 8, 5, 8, 7, 5, 7, 5, 4, 7.

G D A D/A A

5

B R

T A B

7 (9) 7 5 7 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5

The image shows a musical score for guitar. The top staff uses standard notation with a treble clef, a key signature of two sharps, and a common time signature. It features chords G, D, A, D/A, and A. The bottom staff is a tablature for a six-string guitar, showing the strings from low E to high E. It includes fingerings such as '5' and '7 (9)' above the strings, and labels for chords B, R, and B. The tablature also shows various string muting techniques indicated by wavy lines.

hold bend -----|

8va

G D A D/A A

B R B B B B

(17) 13 13 (15) 13 10 B (15) 13 (15) B (15) 13 (15) 13 15 13 15 13 15

8va G D A D/A A G D

8va G D A D/A A G D

R B B D/A

T 10 12 (13) 12 10 | 10 12 (14) 10 | 12 (13) 8 8 | 9 7 5 7

A D/A A G D B D/A

We're just a bat - ter - y for hire with a

with Rhythm figure 4 (2 times)

A E G5 E B D/A

gui - tar fire, — Read - y and aimed at you. Pick up your balls — and

A E G5 E

load up your can - non, For a twen - ty - one gun sa - lute. — For

B5 G5 D

those a - bout — to rock, Fire! We sa - lute —

U.B. U.B. U.B.

T 4 10 (12) 10 (12) 9 (11)

A 4 9 (11)

B 2

A

B5

— you. — Oh, — for those a - bout_ to rock,

U.B.

T 7 (9) 5
A 4
B 4 2

G5 D A B5

We sa - lute you. — Those a - bout_ to rock, Fire!

U.B. U.B. U.B. U.B.

T 10 (12) 10 (12) 9 (11) 7 (9) 5
A 4
B 4 2

G5 D A B5

We sa - lute you. — Ow!

8va-----

U.B. U.B. U.B. U.B.

T 10 (15) 10 (15) 17 (19) 15 (17) 12
A 4
B 4 2

G5 D

Fire! We _____ sa -

8va-----

U.B. U.B. U.B. U.B. U.B.

T 10 (15) 10 (15) 10 (15) 10 (15) 10 (15)

A

- lute _____ you. _____

8va

hold bend ----- |

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

T 12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 10 (12) 10 (12)

A

B

G5

hold bend ----- |

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

T 10 (12) 7 (12) 7 (12) 10 (12) 10 (12) 10 (12) 10 (12)

A

B

B5 G5 D

We sa - lute _____ you. Come on, —

8va

U.B. U.B. U.B.

T 10 (12) 10 (12) 10 (12)

A 4 4 4

B

A

Oh! For those a - bout _ to rock,

8va

B5

U.B.

hold bend

B B ~~~~~

G5 D A **B5**

We sa - lute you. For those a - bout _ to rock,

(1) (2) *(1) (2)*

hold bend

B B

G5 D A **1.**

We sa - lute you. For

hold bend

B B B ~~~~~

2. A **B5**

— you. Shoot! Shoot!

3

B B B B B B **B5**

(12) (12) (12) (12) (12) (12) (12) 7 *10 7 9 7 9 7 9*

A musical score for guitar in G major (two sharps) and common time. The first measure shows a G5 chord. The second measure shows a D chord. The third measure shows an A chord. The fourth measure consists of sixteenth-note patterns.

Fretboard diagram for the first measure of the C major scale. The neck shows the notes T (10), A (7), T (7), B (6), and T (6) on the 7th string. The 6th string has open positions. The 5th string starts with a 9, followed by 7, 7, 9, 7, 9, 9, and ends with a 7.

B5 G5 D

Shoot! Shoot!

8va-

3

T 10 12 12 12 | 10 12 12 12 12 | 10 12 12 10 12 | 15 (17) 15 (17) 12 12 15 | B B

A

B

G5 D A

We sa - lute you.

8va -

B B B

T 17 (19) 17 (19) 17 (19)

A 17 17

B B B

T 17 (19) 17 (19) 17 (19)

A 17 (19) 17 (19)

B B B

T 17 (19) 17 (19) 17 (19)

A 17 (19) 17 (19)

B B B

T 17 (19) 17 (19) 17 (19)

A G5 D A

— you.

8va -

B B B

T 17 22 19

A 22 (24) 22 (24)

B B B

T 17 (19) 17 (19) 17 (19)

U.B. U.B. U.B.

T 16 (18) 16 (18) 16 (18)

A 12 (14) 12 (14)

B B B

T 12 (14) 12 (14) 12 (14)

B5 A5 G5 D/F# E B5

F
R
E
E

Fire!

B B B B B B

T 4 2 0 2 1 4

A 4 2 0 0 2 2

B 2 0 3 2 0 2

GIRLS GOT RHYTHM

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

guitar 1

Rhythm figure 1 end Rhythm figure 1

guitar 2

Rhythm figure 1a end Rhythm figure 1a

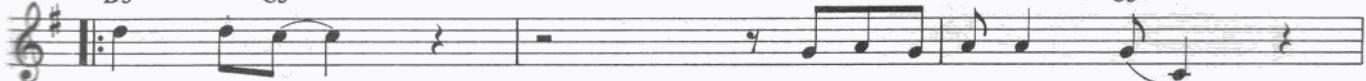
1. I've been a-

Rhythm figure 2 end Rhythm figure 2 Rhythm figure 3 end Rhythm figure 3

Rhythm figure 2a end Rhythm figure 2a Rhythm figure 3a end Rhythm figure 3a

with Rhythm figures 1 and 1a (8 times)

D5 C5



round the world,
2. See additional lyrics

A5 D5

C5

I've seen a mil - lion girls.—

A5 D5 C5

A5

Ain't a - one of them got,—

what my

D5

C5

A5

D5

C5

la - dy she's got.—

She's steal - ing the spot - light,—

A5 D5 C5

A5 D5 C5

knocks me off my— feet.—

She's e - nough to start a land - slide,

A5 D5 C5

A5

just a - walk - in' down the street.

Wear - in'

D5

C5

D5

C5

dress - es so tight—

and look - in' dy - na - mite,—

a - bout to

Rhythm figure 4

end Rhythm figure 4 with Rhythm figure 4 (2 times)

B

T	3	3	3	3				
A	2	2	2	2				
B	0	0	0	0	2	4	5	(6) 7

Rhythm figure 4a

end Rhythm figure 4a

with Rhythm figure 4a (2 times)

B

T	3	3	3	3				
A	2	2	0	0				
B	0	0			0	2	3	(4) 0 0

D5 B E

with Rhythm figures 2 and 2a

1.
D5 C5 A5 D5 C5 A5

She's like a

with Rhythm figures 2 and 2a

with Rhythm figures 3 and 3a

B	5 5	B 5	B R	B	5 5	B 5
T	5 5	5 5	5 7 (9) 7 5	7	5 5	5 5
A	7 (9)	7 (9)		(9)	7 (9)	7 (9)
B						

2. Guitar solo

D5 C5

A5 D5 C5

with Rhythm figures 2 and 2a (8 times)

A musical score for piano. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords. The chords are labeled with Roman numerals: A5, D5, C5, and A5. The music is in common time and uses a treble clef.

A musical score for guitar in G major (one sharp) and common time. The staff shows a sequence of chords: D5, C5, A5, D5, and C5. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns. The first two measures show a repeating pattern of eighth-note pairs. Measures 3 and 4 begin with eighth-note pairs followed by sixteenth-note patterns. Measure 5 starts with a sixteenth-note pattern. Measure 6 consists of eighth-note pairs. Measure 7 begins with a sixteenth-note pattern. Measures 8 and 9 show eighth-note pairs. Measure 10 ends with a sixteenth-note pattern. The score includes dynamic markings such as '8va-' (octave up) and 'p' (piano).

hold bend-

A musical score for piano. The right hand plays a melodic line with eighth-note patterns, starting at 8va- and moving to A5. The left hand provides harmonic support with chords, including D5 and C5. The score is in common time and includes a dynamic marking of forte (f).

-----, hold bend

hold bend.

hold bend - - - - -

The image shows a musical score for guitar. The top part consists of five staves of tablature with standard notation above them. The first four staves are in common time, while the fifth staff begins in common time and ends in 6/8 time. The key signature changes from D major (two sharps) to C major (no sharps or flats). The melody includes several 'hold bend' markings, indicated by a horizontal dash followed by a vertical bar and a bend symbol. The bottom part of the image shows a harmonic section with two staves of tablature. The left staff has a 'U.B.' label above it, and the right staff has a 'U.B.' label above it. The tablature shows fingerings and string numbers (e.g., 17, 19, 20) corresponding to the bends in the melody.

with Rhythm figures 4 and 4a (3 times)

with Rhythm figures 4 and 4a (3 times)

A5 D5 C5

You know she moves like sin,
and when she

8va

TABLATURE (BASS STAFF):
 20 20 20 20 | 20 20 (21) | 20 20 (21) | 20 20 (21) |

lets me in

It's like a - liq - uid _ love._

D5 C5 D5 C5

lets me in — It's like a - liq - uid — love.—

with Rhythm figures 5 and 5a
D5

with Rhythm figures 2 and 2a
D5 C5

No doubt a - bout it, can't - live - with - out it. The girl's got a - rhy - thm.

A5 D5 C5 A5

(Girl's got a - rhy - thm.) The girl's got a - rhy - thm. She's got the

D5 C5 A5 D5 C5

back seat a - rhy - thm. (Back seat a - rhy - thm.) The girl's got a - rhy - thm.

A5 D5 C5 A5

(Girl's got a - rhy - thm.) You know she's real - ly got the rhy - thm. (Girl's got a - rhy - thm.) She's got the

D5 C5 A5 D5 C5

back seat a - rhy - thm. Ow! (Back seat a - rhy - thm.) Rock and Roll rhy - thm.

with Rhythm figures 3 and 3a
A5 D5 C5 A5

(Rock and Roll rhy - thm.) Girl's got a - rhy - thm.

Additional Lyrics

2. She's like a lethal brand, too much for any man.
She gives me first degree, she really satisfies me.
Loves me till I'm legless, achin' and sore.
Enough to stop a freight train or start the third world war.
You know I'm losin' sleep but I'm in too deep,
Like a body needs blood.

HIGHWAY TO HELL

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

A D/F# G D/F# G

Rhythm figure 1

T	2	2	2		3	3	3	3	3	3
A	2	2	2	:	2	2	0	2	2	0
B	2	2	2	:	0	0	0	0	0	0
	0	0	0		(2)	2	3	2	2	3

D/F# G D/F# A

end Rhythm figure 1

T	3	3	3		2	2		2	2	2
A	2	2	0		2	2		2	2	2
B	0	0	0		0	2		0	0	0
	2	2	3		2					

with Rhythm figure 1 (4 times)

D D/F# G D D/F# G D D/F# G D/F# A

Liv - in' eas - y,
No _____ stop signs,

liv - in' free,
speed lim - it;

Sea - son tick - et on a
No - bod - y's gon - na

one way ride. —
slow me down. —

Ask - in' noth - in',
Like a wheel,

leave me be.
gon - na spin it.

Tak - in' ev - 'ry - thin'
No - bod - y's gon - na

in my stride. —
mess me a - round.

Don't need rea - son,
Hey, Sa - tan,

3

D D/F# G D D/F# G D/F# A

don't need rhyme.
pay'n' my dues,

Ain't noth - in' I'd __ rath - er do. __
play - in' in a rock - in' band. __

D D/F# G D D/F# G D/F# E5

Go - in' down,
Hey, mom-ma,

par - ty time..
look at me. __

My friends are gon - na
I'm on my way to the

be there
prom - ised

too. __

I'm on the
land. __

$\frac{2}{4}$ A D/A G D/F#

high - way to hell, __

on the

Rhythm figure 2 (lead guitar ad lib on D.S.)

end Rhythm figure 2

T	2	2	2	2	2	3	3	3
A	2	2	2	2	2	0	0	0
B	0	0	0	0	0	3	3	2

To Coda I

To Coda II

with Rhythm figure 2 (2 times)

A D/A G D/F# A D/A G D/F#

high - way to hell, __

I'm on the high - way to hell, __

I'm on the

A D/A^{1.}

high - way to hell. __

T 2 2 2 2 3 | 2 2 2 .
A 2 2 2 2 0 | 2 2 2 .
B 0 0 0 0 0 | 0 0 0 .

2.

Dsus/A D/A

Mm. ——————

Don't stop me!

T 2 3 3 2
A 3 3 3 3
B 2 2 2 2
 0 0 0 0
 0 0 0 0

D/A Dsus/A D/A Dsus/A D/A Guitar solo

with Rhythm figure 2 (4 times)

2	3	3	2		3	3	3	2	2	B	5	B	5	5	7 (9) 5
3	3	3	3		3	3	3	3	3	(9)	7 (9)	7 (9)	5	5	7 (9) 5
2	2	2	2		2	2	2	2	2						
0	0	0	0		0	0	0	0	0						
0	0	0	0		0	0	0	0	0						

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a common time signature. The bottom part is a tablature for a six-string guitar, showing the strings from top (thinnest) to bottom (thickest). The tablature includes letter labels B, R, and B above specific notes, and circled numbers 5, 7, (9), (8), and 6 indicating fingerings. The tablature also includes a circled 4 and a circled 5 with a bracket, likely referring to a previous section of the score.

D.S. ♩ al Coda I ♩

I'm on the

hold bend

T	2	4	(6)	5	R
A				(6) 4	
B				2 0	

		5	*	B	
		5	*	4	5
		0		(5)	

		2	0	*	2
		5			R

		5	4	(5)	4
		5	*	14	*
		0		14	18

Coda I

$\text{D.S.} \text{ al Coda II } \text{D/A}$

high way to...

T 2 2 2
A 2 2 2
B 0 0 0

(12) (5)

Coda II

D/A Free time

high way to hell — And I'm go - in' down — all — the way —

T 2 2 2
A 2 2 2
B 0 0 0

A

on the high - way to hell.

T 2 2 2
A 2 2 2
B 0 0 0

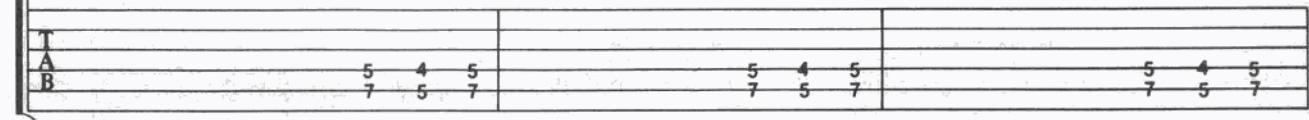
LET ME PUT MY LOVE INTO YOU

ANGUS YOUNG / MALCOLM YOUNG / BRIAN JOHNSON

guitar 1
(Em)

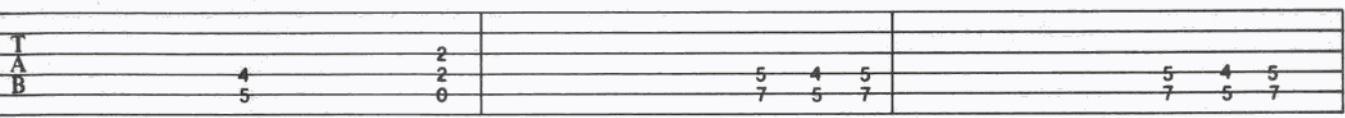


Rhythm figure 1

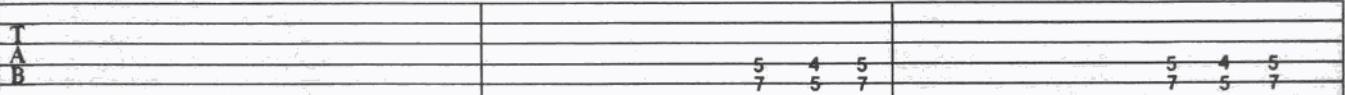
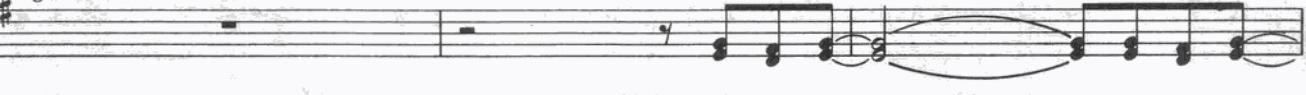


A5

(Em)



guitar 2

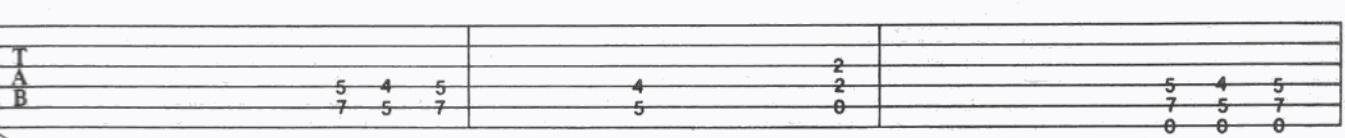
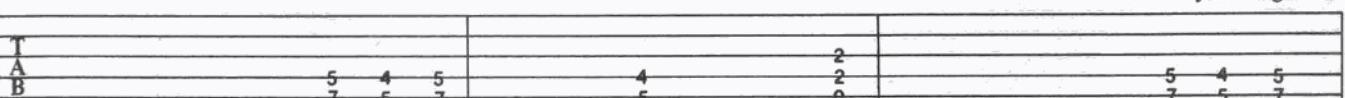


A5

(Em)



end Rhythm figure 1



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A5 (Em)

Rhythm figure 2

end Rhythm figure 2

Rhythm figure 2a

end Rhythm figure 2a

A (Em)

with Rhythm figures 2 and 2a

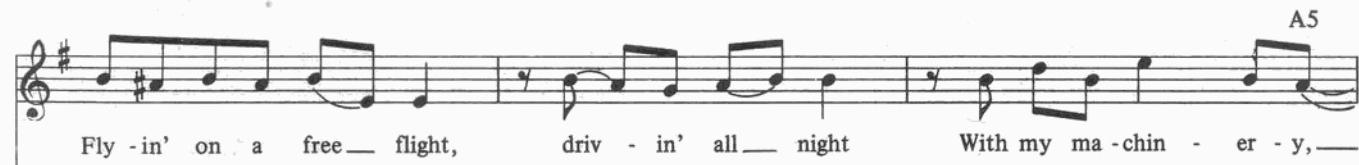
8 7 8
9 7 9

8 7 8
9 7 9

7 2
7 2
0

8 7 8
9 7 9

A5



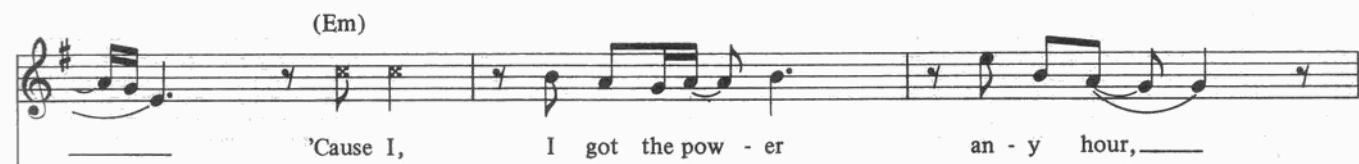
Fly - in' on a free flight, driv - in' all night With my ma - chin - er - y,—

Rhythm figure 3
with Rhythm figure 1



T						
A	5 4 5		5 4 5		4	2
B	7 5 7		7 5 7		5	0
	0 0 0		0 0 0		0	

(Em)



'Cause I, I got the pow - er an - y hour,—



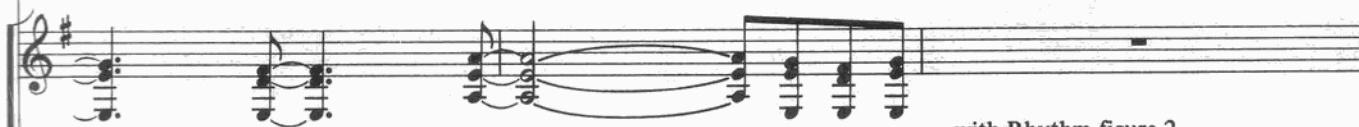
T						
A	5 4 5		5 4 5		5 4 5	
B	7 5 7		7 5 7		7 5 7	
	0 0 0		0 0 0		0 0 0	

A5

(Em)



To show the man in me. I got rep - u - ta - tions,



end Rhythm figure 3 with Rhythm figure 2 with Rhythm figure 2a (2 times)

T						
A	4 2		5 4 5		7 5 7	
B	5 0		0 0 0		0 0 0	
	0					



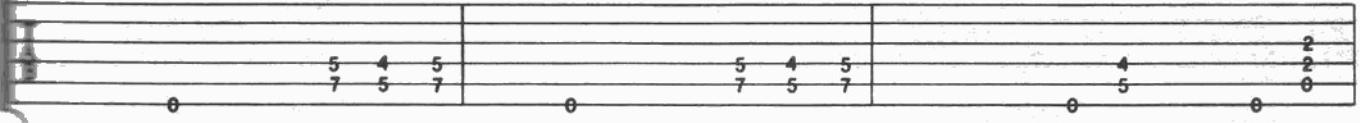
blown_ to piec - es, With my ar - til - ler - y. Oh, I'll



be guid - in', we'll be rid - in', Uh, give a what you got to me.



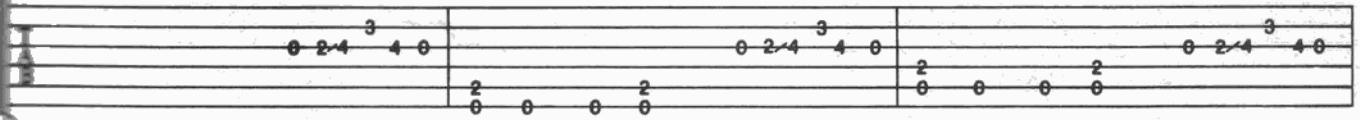
Rhythm figure 4



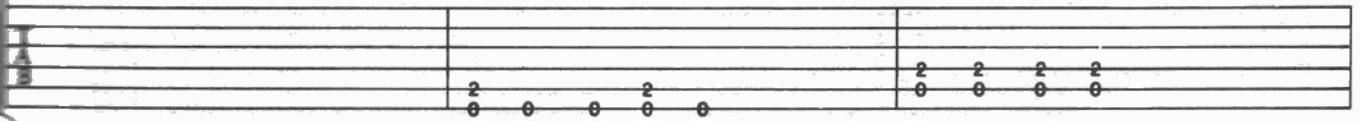
Don't you strug-gle, Don't you fight,-



end Rhythm figure 4 Rhythm figure 5



Rhythm figure 5a



(Em) A5 (G) A5

Don't you wor - ry, 'Cause it's your turn to - night.

end Rhythm figure 5

end Rhythm figure 5a

D5/A A5 E5 D/A A5 E5

Let me put my love in - to you— babe,

Let me put my love on the line—

Rhythm figure 6

D5/A A5 E5

Let me put my love in - to you — babe,

Let me

			3								
A	2	2	2	2	2	2		2	2	2	2
B	2	2	2	0	0	0		2	2	2	2
	0	0	0					0	0	0	0

D/A A (Em)

cut your cake with my knife. —

lead guitar

Rhythm figure 7

end Rhythm figure 6 with Rhythm figures 2 and 2a

A5

(Em)

Ow!

end Rhythm figure 7

TABULATION

T	0	8	7	8		7	10	8	7	8
A		9	7	9		7	9	9	7	9
B							7			

with Rhythm figures 2, 2a and 7

Musical score for the first section of the song. The key signature is G major (one sharp). The melody is in parentheses. The lyrics are:

Like a fe - ver burn-in' fast - er, You spark the fire in me.

The chords are A5 at the end of the line.

(Em)

with Rhythm figures 2a and 4

A5

Musical score for the second section of the song. The key signature is G major (one sharp). The melody is in parentheses. The lyrics are:

Cra - zy feel - in's got me reel - in', They got me rais - in' steam..

with Rhythm figures 5 and 5a

(Em)

A

Musical score for the third section of the song. The key signature is G major (one sharp). The melody is in parentheses. The lyrics are:

Now, don't you strug - gle, — Don't you fight,

with Rhythm figure 6

D5/A

A5

E5

Musical score for the fourth section of the song. The key signature is G major (one sharp). The melody is in parentheses. The lyrics are:

Don't you wor - ry, 'Cause it's your turn to - night, yeah! Let me put my love in - to you—

D/A

A5

E5

A5

E5

Musical score for the fifth section of the song. The key signature is G major (one sharp). The melody is in parentheses. The lyrics are:

— babe, Let me put my love on the line.— Let me put my love in - to

D/A

A

E5

Musical score for the sixth section of the song. The key signature is G major (one sharp). The melody is in parentheses. The lyrics are:

you babe, Let me cut your cake with my knife.— Ow, cut it!

Musical score for the final section of the song. The key signature is G major (one sharp). The melody is in parentheses. The lyrics are:

.....

The bottom part shows a guitar tab with strings T, A, and B.

8va

E5 A5 E5

1

T 12 12 12 12 12 | 14 16 17 19 (21) 19 (21) | 12 | 15 (17) (15) 14 (16) (14) 12 (14) | 11

A

B

Let me put my love on the line. — Let me put my love in - to you babe, Let me
 with Rhythm figure 6 (first 6 bars)

D/A A (Em) D5/A A5 E5

Let me put my love on the line... Let me put my love in -to you_ babe,

D/A

F
R
E
E

(Em)

Let me give it all. — To you!

B

15 (17)

B

15(17) (17)

hold bend

9

F
R
E
E

2
3
2
0
0

2
2
0

5 4 5
7 5 7

5
7
0

5 4 5
7 5 7

5
7
0

5 4 5
7 5 7

0
0
0

LOVE AT FIRST FEEL

A5
guitars 1 and 2

G5

D

A5

Rhythm figure 1

end Rhythm figure 1

TAB

guitar 1

G5

D

E5

guitar 2

TAB

D5

1. You nev - er told me where you came from,
2. See additional lyrics

Rhythm figure 2

Rhythm figure 2a

You nev - er told me your name,—

end Rhythm figure 2

end Rhythm figure 2a

Guitar solo A5

guitar 1

卷之三

The musical score for guitar 1 consists of two staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a continuous sixteenth-note pattern starting on the second line of the staff. Above the notes, the number '6' is repeated six times. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a continuous sixteenth-note pattern starting on the second line of the staff. Above the notes, the number '6' is repeated twice.

guitar 2

A musical score for 'guitar 2' on a single staff. The key signature is two sharps. The first measure shows a sixteenth note followed by three eighth notes. The second measure shows a sixteenth note followed by a dotted eighth note and a sixteenth note. The third measure shows a sixteenth note followed by three eighth notes. The fourth measure shows a sixteenth note followed by a dotted eighth note and a sixteenth note.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). Measure 11 starts with a sixteenth-note pattern: B, A, G, F#, E, D, C, B. Measures 12 and 13 continue this pattern. Measure 14 begins with a sixteenth-note pattern: B, A, G, F#, E, D, C, B, followed by a whole note G, a half note F#, and a whole note G.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings and five frets. Frets 5, 8, and 5 are played on the 6th string; fret 7 is played on the 5th string; and frets 8, 5, and 5 are played on the 4th string. The 3rd string is muted. The 2nd string is muted. The 1st string is muted. The 6th string is muted.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 2 with a curved arrow; string 5 has a 2; string 4 has a 4; string 3 has a 0; string 2 has a 0; string 1 has a 0. A vertical bar is positioned between the 5th and 6th frets.

8va-----

E5

B	B	B	B					
T	15(17)	15(17) 15	15(17) 15(17)	17	B	R	B	B
A				17	20(22)	2017 20(22)	2020(22)	
B								15(17)

T	2 2 4 2 4 0	2 2 4 2 4 0	2 2 4 2 4 0	2 2 4 2 4 0	2 2 4 2 2 2
A	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0
B	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0

D5 A5

P.M.

T	15 12 14 12 14	12 12 12 12 12 12	10 (13) 9 (12)	8 (11) 7 (10) 8 5	7
A	0 14	12 12 12 12 12 12			
B	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0

T	2 2 4 2 4 0	2 2 4 2 4 0	2 2 4 2 2 2	2 2 4 2 2 2
A	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0
B	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0

This image shows a handwritten musical score for guitar, consisting of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and a common time signature. It features six staves of music with various notes and rests, some with slurs and dynamics like '8va'. Below each staff is a corresponding tablature staff with six horizontal lines representing the guitar strings. The bottom system also starts with a treble clef, one sharp, and common time. It contains five staves of music with notes and rests, and below each staff is a corresponding tablature staff with six horizontal lines. The tablatures use numbers (0, 2, 3) to indicate fingerings on the strings.

with Rhythm figure 1

G5 D A G5

Love__ at first feel. (It __ was)_ love__ at first feel

with simile background vocals to end

D A5 G D A

Um,__ love.____ Ow, it was a love__

G5 D A5 G5

— at first feel. Ya know that I said, love__ at first feel.

D A5 G5

Light - ning flies from my fin - ger - tips. Love__ at first feel.

D A5 G5

Love._____

D A5 G5

— Whew! Love__ at first feel.

T A B

B
15 (17)

The image shows two staves of sheet music for guitar. The top staff is a melodic line in treble clef, G major (one sharp), with lyrics: 'D A5 G5 D A5 G5'. It features eighth-note patterns with grace notes and slurs. The bottom staff is a harmonic bass line in bass clef, C major (no sharps or flats). It has a sustained note on 'A' followed by a 'B' chord. Below the staff are fretboard diagrams for 'A' and 'B' chords.

Sheet music for guitar. The top staff shows a melodic line with fingerings (3, 3, 3, 3, 3, 3, 3, 3) and a 'hold bend' instruction. The bottom staff is a tablature with various string and fret markings.

Additional Lyrics

2. They told me it was disgustin,
They told me it was a sin,
They saw me knocking on your front door,
Saw me smile when you let me in.
You and me, baby, we's all alone.
Let's get something goin', while your mom and dad ain't home.

MONEY TALKS

ANGUS YOUNG/MALCOLM YOUNG

G Gsus2 GGsus2 Csus2

GGsus2 GGsus2 Csus2

Rhythm figure 1

end Rhythm figure 1

T 3 3 3 3 1 1 1 1 1 1
A 4 2 4 2 0 4 2 0 2 0
B 0 0 0 0 0 0 0 0 0 0
3 3 3 3 3 3 3 3 3 3

Rhythm figure 1a

end Rhythm figure 1a

T 7 5 7 5 8 7 5 5 8
A 8 8 8 8 8 8 8 8 8 8
B 7 7 7 7 9 7 7 7 7 9

G Gsus2 G Gsus2 Csus2

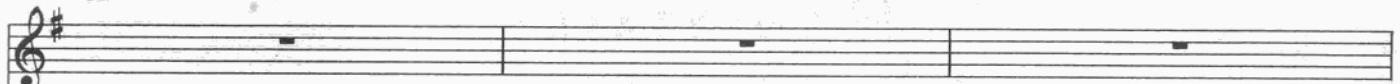
G Gsus2 G Gsus2 D5

Yeow!

T 3 3 3 3 1 1 1 1 1 1
A 4 2 4 2 0 4 2 0 2 0
B 0 0 0 0 0 0 0 0 0 0
3 3 3 3 3 3 3 3 3 3

T 7 5 7 5 8 7 5 5 8
A 8 8 8 8 8 8 8 8 8 8
B 7 7 7 7 9 7 7 7 7 9

G5



Rhythm figure 2

Rhythm figure 2a

Tai - lored suits, chauf - feured cars, Fine ho-

end Rhythm figure 2 with Rhythm figure 2 and 2a (2 times)

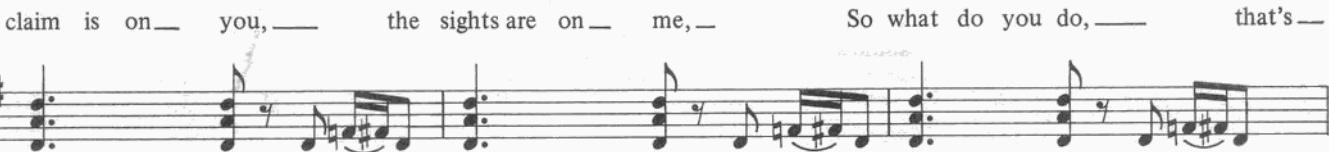
end Rhythm figure 2a



tels and big ci - gars. Up for grabs, all for a



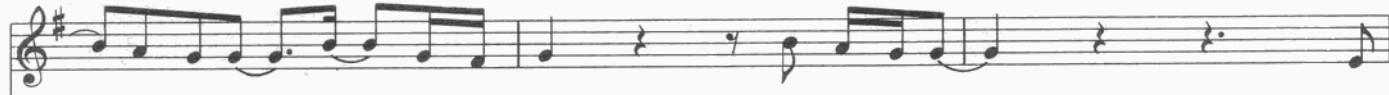
D5



Rhythm figure 3

T	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0

C5



— guar - an - teed?— Hey— lit - tle girl, you want it all,— The

T	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0

end Rhythm figure 3

Rhythm figure 4

T	3	3	5	5	5	5	5
A	2	2	5	5	5	5	5
B	0	0	3	3	3	3	3



furs, the dia - monds, the paint - ings on the wall.—



end Rhythm figure 4

T	5	5	5	5	5	5	5
A	5	5	5	5	5	5	5
B	3	3	3	3	3	3	3

A musical score for a solo voice and piano. The vocal line starts with a G major chord, followed by a section where the lyrics 'come on, come on,' are repeated. The melody then moves to a C major chord, where the lyrics 'lov - in' are sung. The melody continues with eighth-note patterns, ending with a final G major chord and the lyrics 'mon - ey,'.

Rhythm figure 5
with Rhythm figure 1a

T	3	3	3	3	1		1	1	1	1	1
A	4	2	4	2	0		0	0	0	0	0
A	0	0	0	0							
B					3		3	3	3	3	3
	3	3	3	3							

Rhythm figure 5a

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: T (3, 3), A (4, 2), B (0, 0), and the low E string (3, 3). The 3rd string has a note at the 3rd fret. The 2nd string has notes at the 3rd and 2nd frets, connected by a curved brace. The 1st string has notes at the 1st and 0th frets, also connected by a curved brace. The 6th string (low E) has a note at the 3rd fret.

A musical score for a single melodic line. The key signature is G major (one sharp). The melody starts on G, moves to D5, and then continues with eighth-note patterns. The lyrics "Come on, come on, lis - ten to the mon - ey talk." are written below the notes.

Come on, come on, lis - ten to the mon - ey talk.

A musical score for piano in G major (two sharps) and common time. The left hand plays eighth-note chords on the bass staff. The right hand begins with eighth-note chords, followed by a melodic line consisting of eighth-note pairs connected by slurs. Measures 11 and 12 conclude with a complex sixteenth-note cluster marked with an asterisk (*).

end Rhythm figure 5

*pick scratch this time only

A musical score for piano in G major (two sharps) and common time. The left hand provides harmonic support with sustained notes and chords. The right hand plays a melodic line consisting of eighth-note pairs, starting with a grace note. The melody involves eighth-note pairs such as (F# G#), (G# A#), (A# B#), (B# C#), (C# D#), (D# E#), (E# F#), and (F# G#). The piece concludes with a final eighth-note pair (F# G#).

end Rhythm figure 5a

Fretboard diagram for the first measure of the C major scale. The strings are labeled T (Top), A, G (middle), D, B (bottom). The diagram shows the notes: T (3), A (4), G (2), D (3), B (0), and G (5). A curved arrow connects the 3rd string (D) at fret 2 to the 2nd string (B) at fret 0.

with Rhythm figures 1a, 5 and 5a.

G

C5

G

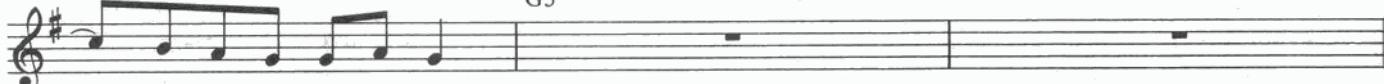
D5



Come on, come on, lov - in' for the mon-ey, Come on, come on, lis -

with Rhythm figures 2 and 2a (3 times)

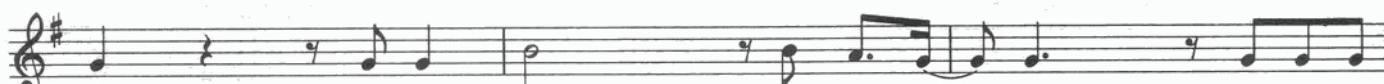
G5



ten to the mon-ey talk.



A french maid, for - eign



chef, A big house, with king - size beds. You had e -



nough, you ship em' out, The dol - lar's up, down, you

with Rhythm figure 3

D5



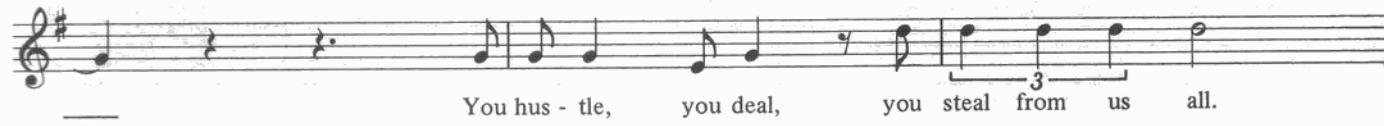
bet - ter buy the pound. The claim is on__ you, __ the sights are on__ me,__ So

with Rhythm figure 4

C5



what do you do, __ that's __ guar - an - teed,__ Hey__ lit - tle girl, you break the laws,__



You hus - tle, you deal, you steal from us all.

with Rhythm figures 1a, 5 and 5a (2 times)

with Rhythm figures 1a, 5 and 5a (2 times)

Come on, come on, lov - in' for the mon - ey, (Mon - ey) Come on, come on, lis -

ten to the mon - ey talk. (Mon - ey) Come on, come on, lov - in' for the mon - ey. (Mon - ey)

Come on, come on, lis - ten to the mon - ey, talk. (Mon - ey)

D5

Mon - ey talks.

Yeah!

lead guitar

T 3	A 2	B 0	T 3	A 2	B 0	T 3	A 2	B 0	T 3	A 2	B 0
3	2	0	3	2	0	3	2	0	3	2	0

B
6 (7)
5 (6)/3
2
0



T A B

5 3 5. 3 5 3 | 6 3 5 3 3 | 5 (7) 3 | B 3



T A B

5 (7) 5 3 5 3 | B 12 14 (15) | R B R B R B R B R B R B R B | B



with Rhythm figure 3

T A B

(15) 15 16 12 12 14 12 12 | 17 12 12 12 | 15 12 14 (15)



T A B

B 15 14 (15) B 15 14 (15) B 15 14 (15) 12 | 10 12 10 5 5 | B



with Rhythm figure 4

T A B

3 5 5 3 3 5 | 3 5 3 3 | 15 14 (15) B

8va

B B B B B B B B

T A B
X 15 X 15

G Csus2

Mon - ey

Rhythm figure 6
with Rhythm figure 1a (2 times)

T 3 3	A 4 4	B 0 0	3 3	1 0 0 3	1 0 0 3	1 0 0 3	1 0 0 3
-------	-------	-------	-----	---------	---------	---------	---------

G Csus2

Be this

talks.

end Rhythm figure 6

T 3 3	A 4 4	B 0 0	3 3	1 0 0 3	1 0 0 3	1 0 0 3	1 0 0 3
-------	-------	-------	-----	---------	---------	---------	---------

with Rhythm figure 6

G Csus2 G Csus2

D.S. *al Coda*

way. Mon-ey talks. Come on, come on.

Coda with Rhythm figures 1a, 5 and 5a (2 times)



G

C5

G

D5



talks.)

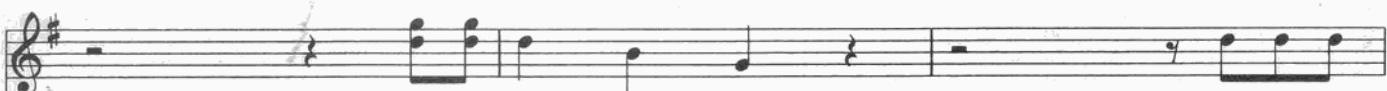
Mon - ey talks.

backing vocals

Come on, come on, lov - in' for the mon-ey, Come on, come on, lis -

G

C5



Mon-ey talks, talks, talks.

Oh, here it



ten to the mon-ey talk Come on, come on, lov - in' for the mon-ey,

G

D5



comes.

Yeah,

yeah, yeah!

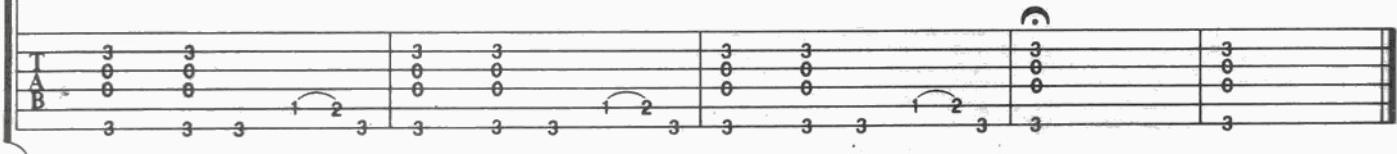


Come on, come on, lis - ten to the mon - ey talk.

G5



Mon - ey talk.



NIGHT PROWLER

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

Tune down $\frac{1}{2}$ step:

- ⑥ = Eb ③ = Gb
- ⑤ = Ab ② = Bb
- ④ = Db ① = Eb

Slow rock $\text{♩} = 63$

Intro A5 D5 Csus2 D5 A5 D5

guitar 1

Csus2 D5

A5 D5 Csus2 D5

guitar 2

Rhythm figure 1 let ring end Rhythm figure 1

guitar 2

A5 D5 Csus2 D5

with Rhythm figure 1 (2 times)

B (10) R (10) 8 7

T A B

A5 D5 Csus2 D5

B B T R T B R

(9) 7 (9) 12 (14) (9) 7 5 12 (14) (8) 7 5

T A B

guitar 2

A5 D5 Csus2 Dsus2

T B R T B R B (10) B R 8 5

(12) (14) (8) 7 5 12 (14) (8) 7 5

T A B

guitar 1

3 3 3 3 3 3

0 0 0 0 0 0

3 3 3 3 3 3

T A B

guitar 1

A5 D G D

Rhythm figure 2

0 0 2 0 4 5

T A B

A5 D G D

Some
end Rhythm figure 2

Verse 1
with Rhythm figure 2

A5 D G D

w ea - ry clock_ strikes mid - night, _____
And there's a

A5 D G D

full moon_ in the sky. _____
Ya hear a dog bark _____

with Rhythm figure 2 (first 3 bars)

A5 D G D

— in the dis - tance, _____
Ya hear

A5 D G D

some - one's ba - by cry. _____
A

A5 D G D

T A B

A5 D G D

rat runs__ down the al - ley, And a chill runs__ down your spine. And

Rhythm figure 3

end Rhythm figure 3

T
A 2 2 4
B 0 0 5

with Rhythm figures 3 (3 times)

A5 D G D

some - one ____ walks a - cross your grave, — And ya wish the sun would shine, — 'Cause

A5 D G D

no_ one's gon - na warn ya, And no one's_ gon - na yell at - tack. And

A5 D G D

you don't feel the steel, Till it's hang - in' out your back, I'm your

Chorus

with Rhythm figure 1 (3½ times)

A5 D5 Csus2 D5

night _____ (Night) prowl - er, _____ I sleep in the day...)

A5 D5 Csus2 D5

Night _____ (Night) prowl - er. _____ get out of my way...)

Yeah, I'm your

A5 D5 Csus2 D5

night _____ (Night) prowl - er. _____ watch out to - night...)

Yes, I'm the

A5 D5 To Coda II Csus2 D5 To Coda I

night (Night) prowl - er, ____ when you shut out the light.

T A B

Guitar solo

A5 D5 Csus2 D5

hold bend ----- with Rhythm figure 1 (3½ times)

B ~~~~~ B B B R

T A B (9) (9) (9) (9) (9) 7 5

A5 D5 Csus2 D5

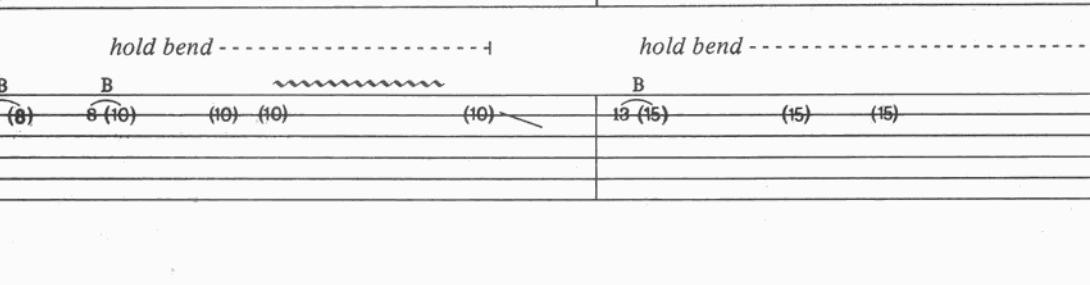
~~~~~ B B R B ~~~~~

T A B 7 (9) 8 (10) (9) (10) 7 5

A5 D5 Csus2 D5

~~~~~ B B B B B R B ~~~~~

T A B 5 (6) 7 5 (6) 7 5 (6) 7 5 (6) 7 5 (6) 7 (9) 7 (9) 10 9

A5 D5 Csus2 D5


Verse 2
A5

A5 A6 A7(no 3rd) A6

scared to turn your light out, 'Cause there's some-thin' on your mind... Was that a

scared to turn your light out, 'Cause there's some - thin' on your mind._ Was that a

P.M. -

Rhythm figure 4
with Rhythm figure 2 (4 times)
P.M. -

end Rhythm figure 4

T
A 2 2 2 2 4 4 4 5 5 5 5 4
B 0 0 0 0 0 0 0 0 0 0 0 3

A5 A6
with Rhythm figure 4 (3 times)

noise out-side the win-dow, What's that shad-ow— on the blind?— As you

Musical score for the vocal line "Lie there naked like a body in a tomb," featuring four measures of music. The vocal part is in soprano range, starting on A5. The lyrics are written below the notes. The first measure ends with a fermata over the note. The second measure begins with a dynamic instruction "f". The third measure contains a melisma on the word "body". The fourth measure ends with a fermata over the note.

lie there na - ked like a bod - y _____ in a tomb, Sus -

A musical score for a vocal part. The lyrics are: "pend - ed an - i - ma - tion as I slip in - to your room. I'm your". The chords are labeled above the notes: A5, A6, A7(no 3rd), A6, and D.S. al Coda 1c. The music consists of a single melodic line on a treble clef staff.

Coda A5
 guitar 2 D5 Csus2 D5

with Rhythm figure 1 (4 times)

B ~~~~~ R B R B R B R B R B R B ~~~~~ 5

| | | | | | |
|---|-------|--|-----------------|-------------------------------------|---|
| T | 7 (9) | | (9) (8) (9) (8) | (9) (8) (9) (8) (9) (8) (9) (8) (9) | 5 |
| A | | | | | |
| B | | | | | |

A handwritten musical score for guitar. The top staff uses a treble clef and consists of four measures. Measure 1: Chord A5 (A, C#, E). Measure 2: Chord D5 (D, F#, A). Measure 3: Chord Csus2 (C, E, G). Measure 4: Chord D5 (D, F#, A). The bottom staff uses a bass clef and consists of three measures. Measure 1: Bass note B. Measure 2: Bass note G (10). Measure 3: Treble staff with notes 8, 5, 3, 5, 6, 3, 3, 5, and 5.

The image shows a musical score for electric guitar. The top staff is a treble clef staff with a key signature of four sharps. It features a solo line with various chords indicated by labels above the notes: A5, D5, Csus2, and D5. The notes are primarily eighth-note patterns, some with grace notes. The bottom staff is a tablature staff with three horizontal lines representing the strings. It shows a solo line with labels above the notes: B, R B R B R B. The tablature includes vertical bar lines and numerical markings such as '7' and '(9)' indicating specific frets or bends. The score concludes with a 'hold bend' instruction followed by a dashed line.

The image shows a musical score for guitar. The top staff uses a treble clef and has chords A5, D5, Csus2, and D5 indicated above the notes. The bottom staff shows a bass line with notes and fingerings (3, 3, 3, 3) and a measure repeat sign. The bass line consists of eighth-note patterns: (9)(9)(9)(9), B(10), 5 3 0, 8 5 0, 5 3 0, 5 3 0, 5 2 0, 5 2 0, 2 5, and 5.

A5 D5 Csus2 D5

with Rhythm figure 1 (1½ times)

A5 D5

Csus2 D5 D.S. al Coda II $\frac{2}{4}$

I'm your

hold bend - - - - -

guitar 1

with Rhythm figure 1 (3½ times)

A5

D5

Coda II

Csus2

D5

you torn out the light. I'm your night (Night) prowl - er, _____ oh.

let ring -----

Csus2

D5

A5 D5

Csus2

D5

break down your door. —)

I'm your night prowl - er. — (Night prowl - er, —)

crawl - in' 'cross your floor.)

I'm the

A5

D5

Csus2

D5

night

(Night

prowl - er, —

make

yes I will. —

prowl - er, —

a mess of you. —)

A5

D5

Csus2

Night

(Night

prowl - er, — and I'm tel - in' this to you,

There ain't noth - in',

prowl - er. —)

let ring -----

D5

A5

There ain't noth - in', oh!

A - noth - in' you can do. _____

3

3

3

3

3

3

3

3

3

2

2

2

2

2

2

2

2

2

0

0

0

0

0

0

0

0

0

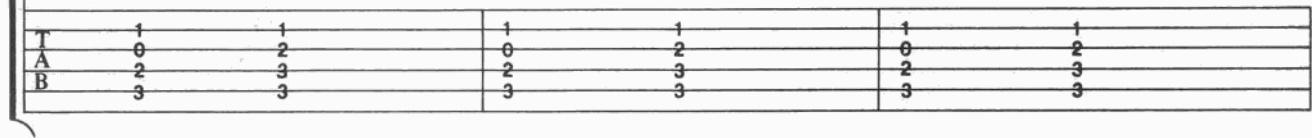
RIDE ON

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

Slowly



Rhythm figure 1.



C

F

C

F

1. It's an - oth - er lone - ly eve - - nin'—
 2. See additional lyrics

end Rhythm figure 1

Rhythm figure 2

C

F

Bb

In an - oth - er lone - ly town,—

T

A

B

Bb

1

2

2

3

0

3

3

3

2

3

3

3

3

3

3

1

1

1

1

1

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F B_b G C

But I ain't too young to wor - ry, And I

B_b F C F

ain't too old to cry, — When a wom-an gets me down..

¹C F ²C F

2. Got an- Um, that's why I'm

end Rhythm figure 2

G5

One of these days _____ I'm _____
ride gon-na change my e - vil ways, huh.
on. _____)

Guitar chords shown below:

| | | | |
|---|---|---|---|
| I | 1 | 3 | |
| A | 0 | 0 | |
| B | 2 | 0 | 0 |
| | 3 | | |
| | 3 | | 0 |

F

So then I'll just keep run - nin' 'round. _____

guitar 1

guitar 2

Guitar chords shown below:

| | | | |
|---|---|---|---|
| I | - | - | - |
| A | - | - | - |
| B | - | - | - |

guitar 2

Fretboard diagram for guitar 2:

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

C F C F

with Rhythm figure 1

B B R B B B

Rhythm figure 1 (B) fretboard diagram:

| | | | |
|----|------|----|------|
| 15 | (17) | 13 | |
| 15 | (16) | 15 | (17) |
| 15 | (17) | 13 | 15 |
| | | | 14 |

ain't too old to hur - ry, 'Cause I ain't too old _____ to die, _____ But I
 C F B_b F

sure am hard to beat. But I'm
 with Rhythm figure 3.

F5 F#5

lone - ly, Lord, I'm lone - ly,
 G5 F C

What am I gon - na do? (Ride on,
 with Rhythm figure 4

G 4 F C

ride on.) Got my-self a one-way tick - et. (Ride on,
 B_b F

ride on.) Go - in' the wrong way, (Ride on,
 G F

Gon-na change my e - vil ways. ride on.) One of these days,

Guitar solo C

one of these days...

with Rhythm figure 2 (2 times)

TAB: B (13) 10 (12) 8 8 10 B (11) R B (11)

C F C F
 3

B B R B R B
 T 11(13) 8 10(11) 10(12) 10 10 10(12) 10(11) 8 11

Bb Bb F Bb
 4 3 5

B B B B B R B B R B
 T 10(12) 8 11 10(12) 10(12) 8 8 11(13) 8 10 8 10 10 10 10 10(11) 10(11) 8

C F C F
 11 8 13 13 13 15(16) 15 14 16 15 13 14 16(17) B

C F 8va - 4 F
 16(17) 16(17) 16(17) 16(17) 16(17) 17 17 16 16 16 16 18(20) 18(20) 18 B 17 18 17

C F C F
 8va - 8 17 15 17 15 15 18 18 16 15 15 17 17 F

T 17 15 17 15 15 18 18 16 15 15 17 17

B_b

F

B_b

B B R

B

C F

C

F

B R

10

5

7 8 9 8 10

13

F5

F#5

with Rhythm figure 3

hold bend ↗

B 13 B (R)

13 (18) 13 16 15 (17) 13 (16) 15 13 15

10 12 13 (14) 14 14 17 17 14 14 17 (19) (19)

17 (19)

G5

F C

8va -

(Ride on, -)

B B B R 15

18 (20) 18 (20) 18 (20) 18 15 18 15 15 15 18 15 15 18 (20) 18 (20)

17

with Rhythm figure 4

with Rhythm figure 4

C G

Gon - na ride on. —
Ride on, —

ride on. —)

F C

ride on. —

ride on. —

Hmm, — look -in' for a truck.
—) (Ride on, —

Um, — hm. — ride on. —

F5

Keep on rid - in'. Rid-in'

—)

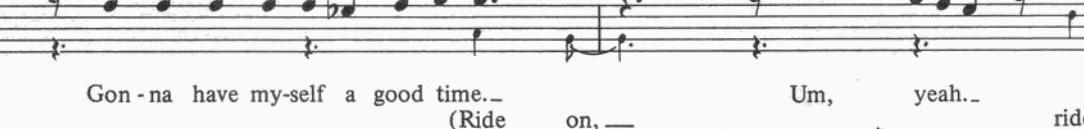
on. and on, and on, and on, and on, and on, and on, and on. —
(Ride on —

ride on. —

with Rhythm figure 4 (first 6 bars)

TAB

hold bend -----
B (13) (13) (13) \

F C Bb F
 Gon-na have my-self a good time...
 (Ride on, — Um, yeah... ride on...
 —)


F C G

Ride, ride, ride. (Ride on, — One of these days, — ride on. —)
8va
hold bend ---

B B
 $10(20)$ $10(20)(20)(20)$ ——————

F5

one of these days. —)

ritard.

C

B B
 $10(15)$ 8 B 8 B 8 B 8

Additional Lyrics

2. Got another empty bottle,
And another empty bed,
Ain't too young to admit it,
And I'm not too old to lie,
I'm just another empty head.

SHAKE YOUR FOUNDATIONS

YOUNG/YOUNG/JOHNSON

guitars 1 and 2

D5

G7(no 3rd)

Rhythm figure 1

G5

G7(no 3rd)

G5

(second time) 1. You got - ta

end Rhythm figure 1

with Rhythm figure 1 (3 times)

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

see me lean - in' on the bar. I got my head in a whis - key jar.

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

Feel - in' good 'cause the cit - y's a - live, I'm get - ting ready to rock and jive.

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

I get up an' I slide a - cross the floor, You wan-na come an' I'll meet you at the door.
with Rhythm figure 1 (first 3 bars)

D5

G7(no 3rd)

G5

G7(no 3rd)

No one can stop us, 'cause we're feel - in' too right, We're gon - na steal our way.

G5 G7(no 3rd)/F G5 G7(no 3rd)/F

— a - round to - night.
Al - right.
Al -

Rhythm figure 2

G5 D5 G5

right.
Ooh.
Aye,
aye,__ oh,
Shake_-

end Rhythm figure 2 Rhythm figure 3

D5 G5 G7(no 3rd)/F G5

— your foun - da - tions.
Aye, aye,
oh,
Shake_ it to the floor.

end Rhythm figure 3

with Rhythm figure 3

D5 G5 D5 G5 G7(no 3rd)/F G5

To Coda

Aye, aye,__ oh,
Shake_ your foun - da - tions,
Aye, aye__ oh,
Shake_ it!

guitar 2 8va- D5 G7(no 3rd)

Rhythm figure 4
with Rhythm figure 1 (2 times)

guitar 3

Rhythm figure 4a

1. 2.
G5 G7(no 3rd) G5 G5

2. I was tak-

end Rhythm figure 4

end Rhythm figure 4a

with Rhythm figure 1 (3 times)
guitars 1 & 2

D5

G7(no 3rd)

in' no lib - er - ties.

G5

G7(no 3rd)

G5

She's get - tin' hot - ter off the heat on me. I was oil -

D5

G7(no 3rd)

in', she was slick,

G5

G7(no 3rd)

G5

Lick - in' off the sweat on her fav - or - ite trick, yeah. Help -

D5

G7(no 3rd)

— me, help me, please, yeah. —

G5

G7(no 3rd)

G5

Take this an - i - mal, help me to breathe. I said,

with Rhythm figure 1 (first 3 bars)

D5

G7(no 3rd)

"No, no way." —

G5

G7(no 3rd)/F with Rhythm figure 2

G5

G7(no 3rd)/F

You got - ta come with me all of the way. —

G5

G7(no 3rd)

O.

K.

I'll

G5

D.S. al Coda I

play. —

Coda I

The musical score continues with the lyrics "to the floor." followed by a short melodic phrase. The chords shown are G5, A5, D5, and A5.

A musical score for 'guitar 1' on a staff with a key signature of one sharp. The section is labeled 'Guitar solo'. The music consists of six measures. The first measure has a fermata over the first note. The second measure starts with a fermata over the first note. The third measure begins with a fermata over the first note. The fourth measure begins with a fermata over the first note. The fifth measure begins with a fermata over the first note. The sixth measure begins with a fermata over the first note.

A handwritten musical score for 'guitar 2' on two staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a single measure consisting of a whole rest followed by a fermata. The second staff begins with a common time signature and contains a measure with a dotted half note followed by a fermata.

Rhythm figure 5

| | | | |
|---|---|---|---|
| T | | | 3 |
| A | 2 | 2 | 2 |
| B | 2 | 0 | 0 |

A musical score in 12/8 time, treble clef, and A major (indicated by a sharp sign). The melody consists of eighth-note patterns. Above the staff, the chords are labeled: D5, C, G5, C5, and G5.

A musical score page showing measures 1 through 5. The key signature is A major (two sharps). The first measure shows a treble clef, two sharps, and a common time signature. The second measure starts with a bass clef. The third measure features a bass clef and a treble clef above it, with a bass note and a treble note both having eighth-note heads. The fourth measure has a bass clef and a treble clef above it, with a bass note and a treble note both having eighth-note heads. The fifth measure has a bass clef and a treble clef above it, with a bass note and a treble note both having eighth-note heads.

end Rhythm figure 5

| | | | | | | | |
|---|---|---|---|---|---|--|---|
| T | 3 | | | | | | |
| A | 2 | 5 | 0 | 5 | 0 | | 2 |
| B | 0 | 5 | 0 | 5 | 0 | | 2 |
| | 3 | | 3 | 3 | 3 | | 0 |

A5
D5
8va
D5
U.B. U.B. U.B. U.B. U.B. B
8 7 17 15 (20) 17 14 15 (17)

G5
C5
G5
A5
B
13 15 (17) 13 15 13 14
D.S. al Coda II

Coda II
G5
with Rhythm figure 1
D5
3. We _____ had the night, we _____
B
15 (17)

G7(no 3rd)
G5
with Rhythm figure 1 (first 3 bars)
D5
She had the su - gar and

G5
I had the wine.
G5
Took my hand, shook _

G7(no 3rd)
G5
me to the core,
Told her not to touch, but she was

with Rhythm figure 2
G5
com - in' back for more.
G7(no 3rd)/F
You know

G5
what for.
G5
Aye, aye, aye, aye.

Musical score for the song "Aye, aye, oh, Shake your foun-dations." The score consists of a single staff in G major (one sharp) with a common time signature. The vocal line includes the lyrics "Aye, aye, oh, Shake your foun-dations." with melodic notes corresponding to the lyrics. The vocal part starts on D5, moves to G5, and then continues with various notes including a sustained note and a grace note. The lyrics are written below the staff.

with Rhythm figure 3 (3 times)

A musical score for a string quartet (T, A, B, C). The score shows a section starting with a fermata over a B note, followed by R, B, and B notes with various grace and slurs markings.

Musical score for 'Shake It To The Floor'. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The lyrics are: 'Aye, aye,— oh, Shake— it to the floor. Aye, aye,— oh. Shake—'. Chords indicated above the staff are D5, G5, G7(no 3rd)/F, G5, D5, and G5.

A handwritten musical score for electric guitar. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 8va. The bottom staff is a tablature staff with six horizontal lines representing the strings. The tablature includes lettering above the strings: 'B' over the first string, 'R' over the second string, 'B' over the third string, 'R' over the fourth string, 'B' over the fifth string, and 'B' over the sixth string. Below the tablature, the strings are labeled 'T', 'A', and 'B' from left to right. The measure ends with a vertical bar line and the number '10' at the far right.

Musical score for 'Shake It To The Floor'. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The lyrics are: "— your foun - da - tions. Aye, aye,— oh, Sh - shake_ it to the floor." The chords indicated above the staff are D5, G5, G7(no 3rd)/F, and G5.

D5 G5 D5 G5 G7(no 3rd)/F

Aye, aye, oh, Shake your foun - da - tions. Aye, aye, oh, Shake -

8va-----

15 B 15 B 15 B 18(20) 15(20) 15(20)

hold bend B 18(20)

G5 D5 G5 G7(no 3rd)/F G5

— it to the floor. Aye, aye, oh Shake your foun - da - tions

8va-----

(20) 15 15 (18) (18) 13(15) 13(15) 13(15) 13(15) 13(15) 13(15) 13(15) 13(15)

hold bend with Rhythm figure 3 (last 2 bars) hold bend hold bend

D5 G5 D5

guitar 1

Make you so ea - ger.

8va-----

ritard B 20(22) B 18 18(20)

guitar 2

ritard

3 3 3
2 0 0
1 0 0
0 0 0
3 3

3 2 0

SHOOT TO THRILL

ANGUS YOUNG / MALCOLM YOUNG / BRIAN JOHNSON

guitar 1

A5

T A B 2 2 2
0 3 4 0

with feedback

G5 D G5

T A B 2 2 2
0 3 4 0

guitar 2

Rhythm figure 1

T A B 3 2 3 3 0 2 0 0
3 0 0 0 0 0 0 3

D A5 G5 D G5 D A5

with feedback

T A B 2 2 2
0 3 4 0

T A B 2 2 2
0 0 0 0 0 0 0 0

end Rhythm figure 1

T A B 2 2 2
0 0 0 0 0 0 0 0

G5 D G5 D A5 G5 D G5

with Rhythm figure 1 (5 times)

D A5 G5 D G5 D A5

G5 D G5 D A5 G5 D G5

D A5 G5 D G5 D A5

1. All you

with Rhythm figure 3

A5 G D/A

Shoot to thrill, __ play to kill; __ I got my

Musical score for 'I'm reading a fire at will' in G major, 2/4 time. The vocal line consists of eighth-note patterns and rests, with lyrics below the staff.

gun and I'm read - y, gon - na fire at will, yeah!

A musical score fragment in G major (two sharps) and common time. The melody begins at A5, indicated by a circled 'A5' above the staff. The first measure shows a eighth-note followed by a sixteenth-note, with a grace note preceding it. The second measure consists of a single eighth-note rest. The third measure is empty. The fourth measure contains a single eighth-note rest.

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Both staves are in common time and have a key signature of three sharps. Measure 11 begins with a half note in the bass staff followed by a sixteenth-note pattern. Measure 12 continues with a sixteenth-note pattern in both staves, with various slurs and grace notes.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: A string (low E) has a 'T' at the top and a '2' below it; B string has a 'B' at the top and a '0' below it; G string has a '2' at the top and a '0' below it; D string has a '2' at the top and a '0' below it; A string (middle A) has a '2' at the top and a '0' below it; and E string (high E) has a '2' at the top and a '0' below it.

A5 G

2. I'm like e - Shoot to thrill, and I'm

A musical score for a single melodic line. The key signature is two sharps. The melody starts on G4, moves to A4, then back to G4, and finally up to B4. A dynamic instruction 'p' (pianissimo) is placed above the first G4. A fermata is placed over the B4 note.

with Rhythm figure 3

D/A

read - y to kill; I can't get e - nough and I can't get my fill. I
shoot to thrill, play to kill. Yeah,

E7#9

pull the trig - ger! Yeah, pull it!

E7\$9

D A D

8va

hold bend

T A B T A B T A B T A B

Ow!

T A B T A B T A B T A B

T A B T A B T A B T A B

with Rhythm figure 3 (3 times)

A5 G5 D/A

Shoot to thrill,
play to kill;

Too man - y wom - en with too man - y pills, I said,

A5 G5 D/A

Shoot to thrill,
play to kill;
I got my

gun at the ready, gon-na fire at will. 'Cause I shoot to thrill, and I'm

D/A

read - y to kill,
And I can't
get e - enough and I can't

A5

get the thrill.
'Cause I shoot to thrill,

G5 D/A

play to kill.

A5 (A) (G)

Rhythm figure 4

with pick and fingers

D

A G D

with Rhythm figure 4 (3 times)

A5 G D

A G

D A5

G

Shoot _____ you down. Hey! —

Rhythm figure 5

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 3 |
| A | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 2 |
| B | 0 | 0 | 0 | 0 | 3 | 3 | 3 | 0 |

Rhythm figure 5a

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| A | 6 | 6 | 6 | 6 | 6 | 6 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| B | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 0 |

D5

We're gon - na get you down the

A5

end Rhythm figure 5

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| A | 2 | 0 | 0 | 0 | 0 | 4 | 0 | 0 | 0 | 2 | 0 | 2 | 2 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

end Rhythm figure 5a

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 5 | 0 | 0 | 0 | 0 |

with Rhythm figures 5 & 5a

D5

bot - tom, girl... Shoot ya, I'm gon - na shoot ya.

A5

Ooh, _____ yeah... —

D/A

A5

Sheet music for guitar, featuring two staves and a tablature. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff also uses a treble clef. The tablature below shows the strings and frets for each note. The music consists of a series of chords and single notes, primarily in the D major/A minor key signature.

D/A G F/R E

Qui - et you — down. Shoot you —

T A B

G A5

F R E E

down! Yeah, heh, yeah.

F E E 3 B 5 7 5 7 (8) 5 8 (10) 5 8 5 5 7 5 7 6 5 3 5 3 3 5 5 5 0 3 3

Ah, yeah! Ha, ha, ha, ha, ha, ha!

B (5)

2 2 0 2 0 2 0 2 0 2

Additional Lyrics

2. I'm like evil; I get under your skin,
Just like a bomb that's ready to blow.
'Cause I'm illegal; I got everything
That all you women might need to know.
I'm gonna take you down,
Down, down, down.
So don't you fool around,
I'm gonna pull it, pull it, pull the trigger.

SHOT DOWN IN FLAMES

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

The musical score consists of several staves:

- Guitar 1 (Top Staff):** Shows two measures of chords D5 and A. The first measure has a bass line with fingerings: 0 2 2 0 2 3 0 2. The second measure has a bass line with fingerings: 0 2 2 0 2 3 2.
- Vocals (Second Staff):** Features the lyrics "Whoa! — Whoa! Want you!" with corresponding chords A5, G5, D5, C5, A5, G5, D5, C5.
- Rhythm Figure 1 (Third Staff):** A six-measure pattern for guitar 1.
- Rhythm Figure 1a (Fourth Staff):** A six-measure pattern for guitar 2.
- Bass (Fifth Staff):** Shows bass lines corresponding to the chords in the guitar parts.
- Drums (Bottom Staff):** Shows a continuous eighth-note pattern.

A5 G5 D5 C5

1. Been a long time
2. See additional lyrics

A5 G5 D5 C5

Gon - na give me good love.

A5 G5 D5 C5

An - y - bod - y wan - na hang on to me, —

A5 G5 D5 C5 A5 G5

I'm real - ly burn - in' up. She was stand - in' a - lone o -

Rhythm figure 2

end Rhythm figure 2 with Rhythm figure 1

D5 C5 with Rhythm figure 2
A5 G5 D5 C5

ver by the juke - box, Lots of some-thing to sell.

A5 G5 D5 C5 A5 G5
 I said "Ba - by what's the go - ing price?" She told me to go to hell.
 T 5 5 3 T 7 7 5 T 5 5 3
 A 5 5 3 A 7 7 5 A 5 5 3
 B 5 5 3 B 7 7 5 B 5 5 3
 T 2 2 0 T 2 2 0 T 2 2 0
 A 2 2 0 A 2 2 0 A 2 2 0
 B 0 0 0 B 0 0 0 B 0 0 0

D5

Shot down in

Rhythm figure 3

end Rhythm figure 3

T A B

T A B

T A B

A5 G5 D5 C5

with Rhythm figure 4a (7 1/2 times)

A5 G5 D5 C5

A5 G5 D5 C5

That's — nice! —

A5 G5 D5 C5

Wow!

A5 G5 D5 C5

P.M. ----- 7

T
A
B 7 7 7 7 B(7) R(6) B(7) 5 7 B

A5 G5 D5 C5

B(10) B(10) B(10) 5 7 8 7 5 5 7 5 7 5 7 B

A5 G5 D5 C5 A5 G5

8va -----
P.H. -----

B R B B R

D5

Ugh!

15ma ----- 15ma 1

P.H. -----

B 4 (5) 7 9 ♦

Sheet music for guitar and vocal. The vocal part includes lyrics: "Yeah! Shot down in", "hold bend", and "flames, shot down in flames." The guitar part shows chords A5, G5, D5, C5, A5, G5, and a neck position diagram with markers 12, 14, 16, 17, B, 20 (22), and (22)-0.

with Rhythm figures 4 and 4a (3 1/2 times)

Sheet music for guitar and vocal. The vocal part includes lyrics: "shot down in flames." The guitar part shows chords D5, C5, A5, G5, D5, C5, and a neck position diagram with markers 12, 14, 16, 17, B, 20 (22), and (22)-0.

flames, shot down in flames.

Sheet music for guitar and vocal. The vocal part includes lyrics: "Ain't it a shame, To be shot down in flames." The guitar part shows chords D5, C5, A5, G5, D5, C5, and a neck position diagram with markers 12, 14, 16, 17, B, 20 (22), and (22)-0.

Ain't it a shame, To be shot down in

with Rhythm figure 3

Sheet music for guitar and vocal. The vocal part includes lyrics: "flames, Ow!, Shot!, Shot down in". The guitar part shows chords A5, G5, D5, C5, A5, G5, and a neck position diagram with markers 12, 14, 16, 17, B, 20 (22), and (22)-0.

with Rhythm figures 4 and 4a (3 1/2 times)

Sheet music for guitar and vocal. The vocal part includes lyrics: "flames... Oh, oh! Shot down in flames." The guitar part shows chords A5, G5, D5, C5, A5, G5, and a neck position diagram with markers 12, 14, 16, 17, B, 20 (22), and (22)-0.

flames... Oh, oh! Shot down in flames.

Sheet music for guitar and vocal. The vocal part includes lyrics: "Ain't it a shame, To be shot down in flames." The guitar part shows chords D5, C5, A5, G5, D5, C5, and a neck position diagram with markers 12, 14, 16, 17, B, 20 (22), and (22)-0.

Ain't it a shame,

To be shot down in

flames.

with Rhythm figure 3 (2 times)

Sheet music for guitar and vocal. The vocal part includes lyrics: "I don't need a thing, don't leave me!, Shot down in". The guitar part shows chords D5, D5, and a neck position diagram with markers 12, 14, 16, 17, B, 20 (22), and (22)-0.

I don't need a thing,

don't leave me!

Shot down in

A5

flames.

B

Ugh!

Additional Lyrics

2. Singles bar,
Got my eye on a honey,
Hangin' out everywhere.
She might want my money,
I really don't care, no!
Say baby, you're driving me crazy,
Laying it out on the line.
When a guy with a chip on his shoulder says,
"Don't sit buddy, she's mine."

SQUEALER

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

The musical score consists of six staves of music. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. It features three chords: F, G5, and D5. The D5 chord is followed by a bracketed section labeled "play 4 times". Below this is a bass staff with a treble clef, showing a bass line with tablature below it. The tablature uses letters A, B, T, and numbers 1 through 5. The next two staves are also for bass, with the first labeled "Bass figure 1 (arranged for guitar)" and the second labeled "end Bass figure 1". The fifth staff begins with a treble clef and a key signature of one sharp, with a measure consisting of four dashes followed by a measure with a single note and a fermata. The lyrics "She said she'd" are written here. The sixth staff continues with a treble clef and a key signature of one sharp, with a measure consisting of four dashes followed by a measure with a single note and a fermata. The lyrics "with Bass figure 1 (7 times)" are written here. The final staff begins with a treble clef and a key signature of one sharp, with a measure consisting of four dashes followed by a measure with a single note and a fermata. The lyrics "nev - er been, Hmm, nev - er been touched be - fore." are written here. Below this is another bass staff with a treble clef, showing a bass line with tablature below it.

A musical staff in G major (one sharp) and common time. It begins with a grace note on the A line, followed by a quarter note on the G line. The melody continues with quarter notes on the E line, a half note on the C line, another half note on the C line, and ends with a quarter note on the B line.

She said she'd

B5

nev - er been _____

nev - er been _____

Bass figure 2 (*arranged for guitar*)

end Bass figure 2

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 2; string 5 has a 0; string 4 has a 2; string 3 has a 2; string 2 has a 0; and string 1 (high E) has a 2. The 0 on string 2 indicates an open string.

Musical score for 'The Star-Spangled Banner'. The key signature is F major (one sharp). The vocal line continues with the lyrics 'this far be - fore.' The measure ends with a fermata over the eighth note of the first measure, followed by a repeat sign and a bassoon part.

this far be - fore. _

A musical staff in G major (one sharp) and common time. It features a treble clef, a key signature of one sharp, and a common time signature. The melody begins on the fourth line (G4), moves up to the fifth line (A4), then down to the fourth line (G4), and finally up to the sixth line (B4). The notes are eighth notes.

with Bass figure 1 (6 times)

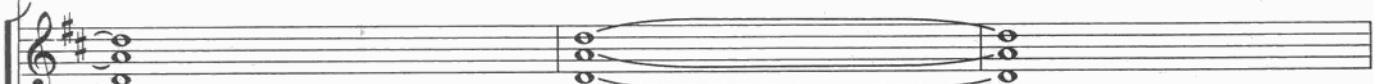
A blank six-line staff for musical notation, consisting of five horizontal lines and four spaces. The staff begins with a 'T' and 'A' on the top line, followed by a 'B' on the bottom line.

A musical score for a single melodic line. The key signature is A major (two sharps). The time signature is common time (indicated by a 'C'). The melody consists of eighth and sixteenth note patterns. The first measure starts with an eighth note followed by a sixteenth note, then another eighth note, and ends with a sixteenth note. This pattern repeats three more times. There are three vertical bar lines, each followed by a short horizontal dash, indicating a repeat of the previous measures.

Fretboard diagram for a C major chord on a 6-string guitar. The strings are labeled from left to right: E, A, D, G, B, E. The fingerings shown are: E string - 0; A string - 2; D string - 2; G string - 0.

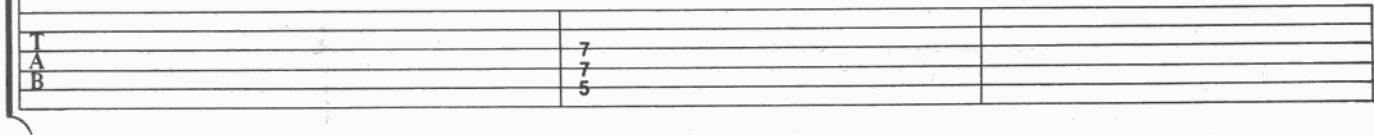


She said she'd nev - er liked,



Rhythm figure 1

end Rhythm figure 1



with Rhythm figure 1 (3 times)



um, _____ to be ex - cit - - ed.



She said she'd

B

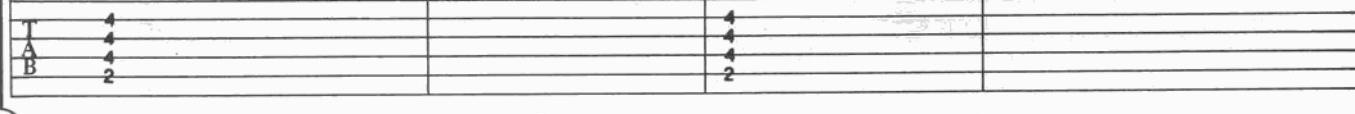


al - ways had,

had to fight —



with Bass figure 2 (2 times)



with Rhythm figure 1 (2 times)

with Bass figure 1 (6 times)

D5



it.

And she ne - ver won -

C5 D5 C5 D5

She said she'd nev - er been,

Rhythm figure 2

end Rhythm figure 2 with Rhythm figure 2
(3 times)

C5 D5 C5 D5

nev - er been balled be - fore...—

B/A B5 3

And I don't think,

Rhythm figure 3
with Bass figure 2 (2 times)

end Rhythm figure 3

with Rhythm figure 3
B/A B5

she'll ev - er ball no more.

with Bass figure 1 (6 times)
with Rhythm figure 2 (6 times)
C5 D5

C5 D5

Fixed her good.

Hey!

Musical score for "When I Held Her Hand". The score consists of two staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with eighth-note patterns and rests, accompanied by piano chords C5 and D5. The lyrics "(Squeal-er.)" are written below the notes. The second staff continues the musical line, also featuring eighth-note patterns and rests, with piano chords C5 and D5. The lyrics "When I held her hand,-" are written below the notes, followed by "(Squeal - er.)" and "I made her". The score concludes with a final piano chord.

A musical score for voice and piano. The vocal line starts with a melodic line in G major, followed by a piano dynamic instruction 'C5 D5'. The lyrics 'un - der - stand.' are written below the vocal line, with '(Squeal - er.)' in parentheses. The vocal line continues with 'When I kissed her lips,'.

with Rhythm figure 3 (2 times)
with Bass figure 2 (2 times)

Musical score for 'Suck Her Finger' in G major. The vocal line consists of eighth and sixteenth notes. The lyrics are: (Squeal-er.) Sucked her fin - ger - tips, hey! (Squeal-er.) Ooh, we. The score includes chords C5 D5 and B/A B5.

B/A B5

start - ed get - tin' hot, (Squeal - er.) Um, made it hard to stop.

with Rhythm figure 2 (2 times)
with Bass figure 1 (2 times)

A musical score for a single melodic line. The key signature is A major (two sharps). The time signature is common time. The melody consists of eighth and sixteenth notes. The vocal line includes lyrics: '(Squeal - er.)', 'Got too much,', '(Squeal - er.)', and 'I think I've got a'. The score also includes harmonic information: 'C5 D5' at the beginning and end, and a bracketed '3' indicating a three-measure phrase between the first and second endings.

mag - ic touch. Ow!

Rhythm figure 4
B/A B5

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a double bar line. Measure 11 consists of eighth-note patterns: a single note on the first beat, a pair of notes on the second, a single note on the third, and a pair of notes on the fourth. Measure 12 begins with a single note on the first beat, followed by a rest on the second beat, a single note on the third beat, and a rest on the fourth beat.

mag - ic touch. Ow!

Guitar solo

The musical score for the guitar solo consists of three measures. Measure 1 starts with a rest followed by a grace note. Measure 2 begins with a grace note and a sixteenth-note figure. Measure 3 starts with a grace note and concludes with a fermata over the last note.

with Bass figure 2 (2 times)

B B R

Fretboard diagram for a B major chord on a 6-string guitar. The strings are labeled T (top) and B (bottom). The diagram shows the following fingerings: string 6 is muted (X), strings 5 and 4 are at the 7th fret, string 3 is muted (X), string 2 is at the 9th fret, and string 1 is at the 11th fret. A brace indicates the chord is played with a strum.

B/A B5 end Rhythm figure 4 B/A B5 B/A B5

with Rhythm figure 4

10 7 7 7 10 7 9 (11) 0 (11) 9 7 9 9 7 9 9 9 9 9 (11)

B/A B5

Rhythm figure 5
C5 D5

C5 D5

with Bass figure 1 (2 times)

end Rhythm figure 5

with Rhythm figure 5

B 10 13 10 B

| | | | |
|------------|-----------|----------------|----------|
| 12 12 (14) | 10 10 (4) | 10 12 10 10 10 | 10 12 12 |
| 12 | 12 | 12 10 | 12 12 12 |

B 22(24) 19

with simile background vocal to end

Handwritten musical score for guitar. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. It includes lyrics: "with simile background vocal to end". The first measure starts with a grace note followed by a sixteenth note. Measures 2-4 show eighth-note patterns. Measures 5-7 show sixteenth-note patterns. Measures 8-10 show eighth-note patterns. Measures 11-12 show sixteenth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show sixteenth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 show sixteenth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 show sixteenth-note patterns. Measures 25-26 show eighth-note patterns. Measures 27-28 show sixteenth-note patterns. Measures 29-30 show eighth-note patterns. Measures 31-32 show sixteenth-note patterns. Measures 33-34 show eighth-note patterns. Measures 35-36 show sixteenth-note patterns. Measures 37-38 show eighth-note patterns. Measures 39-40 show sixteenth-note patterns. Measures 41-42 show eighth-note patterns. Measures 43-44 show sixteenth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show sixteenth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 show sixteenth-note patterns. Measures 53-54 show eighth-note patterns. Measures 55-56 show sixteenth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show sixteenth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show sixteenth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 show sixteenth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show sixteenth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 show sixteenth-note patterns. Measures 77-78 show eighth-note patterns. Measures 79-80 show sixteenth-note patterns. Measures 81-82 show eighth-note patterns. Measures 83-84 show sixteenth-note patterns. Measures 85-86 show eighth-note patterns. Measures 87-88 show sixteenth-note patterns. Measures 89-90 show eighth-note patterns. Measures 91-92 show sixteenth-note patterns. Measures 93-94 show eighth-note patterns. Measures 95-96 show sixteenth-note patterns. Measures 97-98 show eighth-note patterns. Measures 99-100 show sixteenth-note patterns.

F5 G5

B R B

T 10 (16) 10 13 12 (13) 10 10 12 (14) 12 | 10 12 10 12 12 12 10 12 16

C5 D5

10 10 10 12 10 12 10 10 12 12 12 10 10

F5 G5

3 3 6 6 6 3

T 10 13 10 12 13 10 13 10 10 13 10 12 10 13 10 12 10 16 (15) 10 10

C5 D5 C5 D5 C5 D5

B B B B B B

T 12 (14) 10 13 10 12 (14) 10 13 10 12 (14) 10 13 10 12 (14) 10 13 10 12 10 10 10

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp, and a time signature of common time. It features a melodic line with various note heads and stems. Above the staff, there are two sets of labels: 'C5' and 'D5' with arrows indicating specific notes. Below the staff, there are three numerical values: '6', '5', and '6'. The bottom part is a tablature for a six-string guitar, showing the fingerings for the notes indicated in the staff above. The tablature includes fingerings such as '10 12', '10 12 10', '12 10 8 10', '7', '8 12', '10 12 10 12', '10 10', '12 10 12', '10 10 13 10 10 13', '10 10 13 10 10 10 10', and '10 10 13 10 10 10 10'.

Sheet music for electric guitar. The top staff is in treble clef, one sharp, common time. The bottom staff is in bass clef, one sharp. The music consists of two parts separated by a dashed line. The first part starts with a C5 and a D5. The second part begins with a melodic line starting at 8va. The bass line below has fingerings: 15, 18-15, 20(22)-20-18-20-17-20-18, followed by a B string indicator, 20(22)-20-17-19-17, 20-17, 20-18, 18-20-18-18-18, and ends with a B string indicator.

Handwritten musical score for guitar. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. It starts with a note on F5 (8va) followed by a series of eighth-note patterns: (B), (D), (F), (G), (B), (D), (F), (G). A bracket above the first four notes indicates a 'hold bend' (dashed line). The next section starts with a note on G5, followed by a series of eighth-note patterns: (B), (D), (F), (G), (B), (D), (F), (G). The bottom staff is a tablature with three strings labeled T, A, B. It shows sixteenth-note patterns: 20(22), 20(22), (22), R(22) 20, 20(22), 20(22), 20(22), 20(22). Measures 17 and 18 are indicated.

Treble staff: C5, D5, eighth-note patterns.

Bass staff: 10, 13, 10, 13, 10, B, R, B, B, B, B.

F5 G5

with vocal ad lib throughout

C5 D5 C5 D5 C5 D5

F5 G5

C5 D5 C5 D5 C5 D5

F5 G5

T A B

C5 D5

Adagio

C5 D5

8va.

F5 G5

8va.

C5 D5

8va.

C5 D5 C5 D5

(p.)

D5

The image shows two staves of sheet music for electric guitar. The top staff is a melodic line in F major, starting at F5 and moving to G5. It features eighth-note patterns and grace notes. The bottom staff is a harmonic bass line, consisting of eighth-note chords and sustained notes. The bass line starts at B17, moves to B20, then back to B17, then to B20 again, then to B22, then to B17, then to B15, then to B15, and finally to B18. The music is in common time.

C5 D5
 8va-
 F5 C5 D5

hold bend
 B 20 (22) 20 (22) 20 (22) 20 (22) B 20 (22) R (21) 20 18

A hand-drawn musical score for a vibraphone. The score consists of two staves. The top staff shows a bass line with notes labeled C5 and D5, with a dynamic of 8va. The bottom staff shows a continuous series of eighth-note patterns consisting of two vertical stems with a small circle at the top of each stem. The score concludes with a 'fade out' instruction.

THE RAZORS EDGE

ANGUS YOUNG / MALCOLM YOUNG

Slowly
E5

Rhythm figure 1

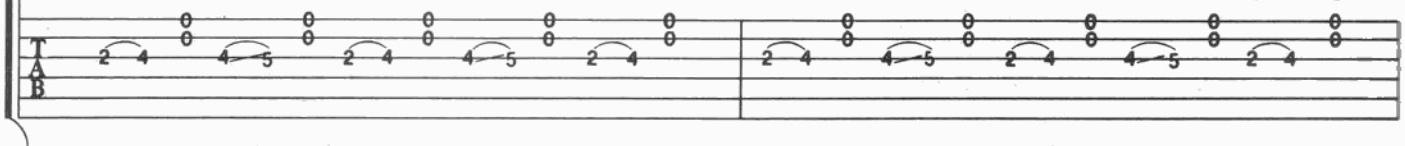
with simile rhythm (14 bars)

end Rhythm figure 1

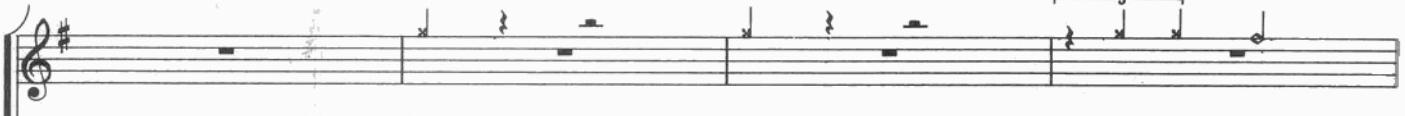


Rhythm figure 2

end Rhythm figure 2



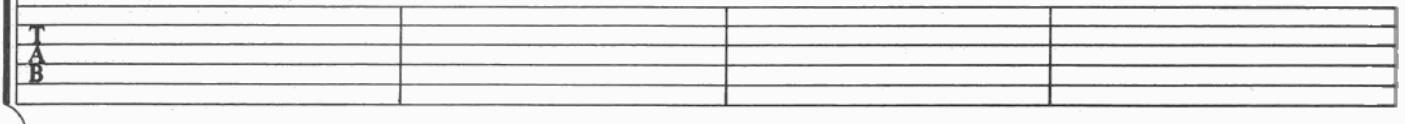
with Rhythm figure 2 (20 times)



Spoken: Yeah!

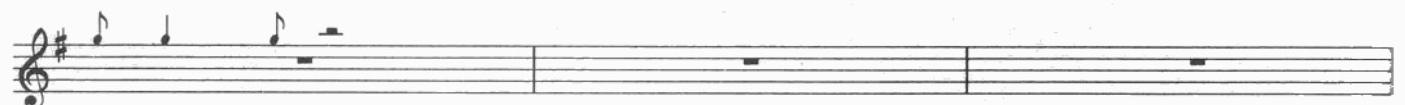
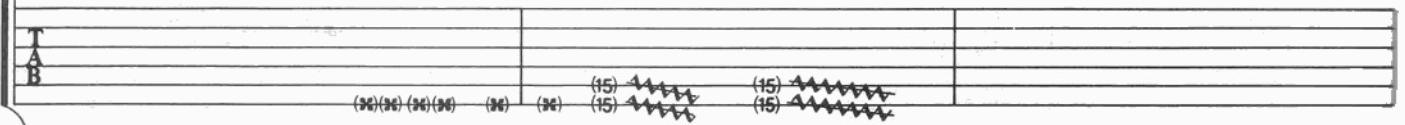
Am!

Ra-zor's edge!

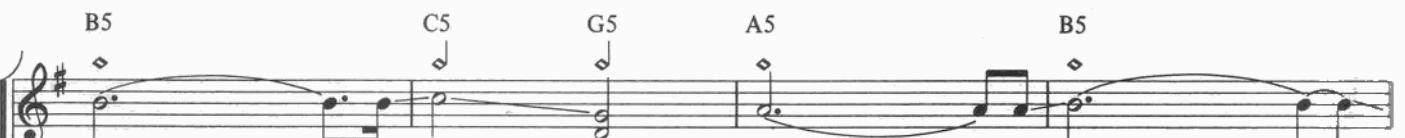
tap with pick
on finger board

I —

Am!

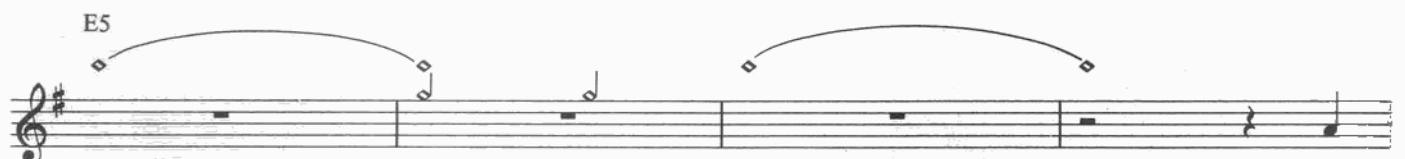
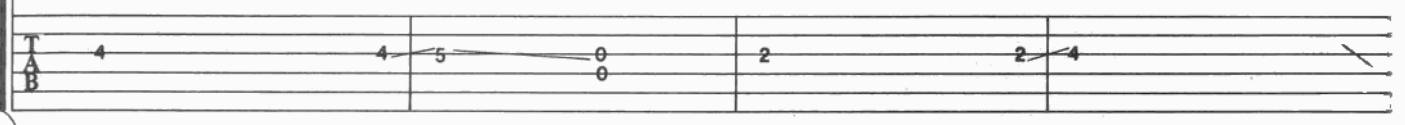


Ra - zor's edge!



Slide guitar figure

end Slide guitar figure



Ra - zor's!

There's

fight - in' on — the left and march - in' on — the right, Don't
 look up in — the sky, you're gon - na die — of fright!
 B5 C5 G5 A5
 Here comes the ra - zor's edge.
 B5 E5
 You're
 liv - in' on — the edge, don't know wrong from right. They're
 breath - in' down your neck, you're run - nin' out — of lives, and
 B5 C5 G5 A5
 Here comes the ra - zor's edge.
 B5 with Slide guitar figure C5 G5
 Here comes the
 A5 B5
 ra - zor's edge. The ra - zor's edge!

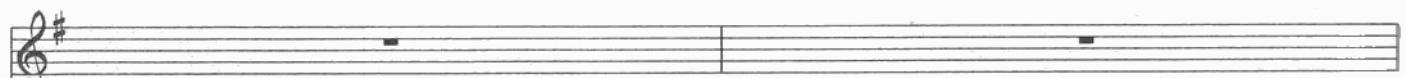
E5



Rhythm figure 3

Rhythm figure 3

Rhythm figure 3a



end Rhythm figure 3

end Rhythm figure 3a

with Rhythm figure 2 (2 times)

To raise the dead.
(ra - zor's edge.)

To cut to shreds.
(ra - zor's edge.)

D5/A

G5

D5/A G5

To raise the dead.

T 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8
A 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8
B 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8 5-7-8

T 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0
A 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0
B 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0

22do ----- 1

3 3 22do - 1

6

with Rhythm figure 3 (2 times)

P.H. ----- P.H. -----

B B B R

T 2 (4) 2 (4) 2 (4) 2 (4) 0 2

B 2 (4) 3 2 0 3 2 0 3 2 0 3 2 0 3 5 3

R 6

6

B

A
B

Sheet music for guitar. The top staff shows a melodic line with grace notes and a bass line. The bottom staff shows a bass line with tablature. The bass line starts with a B note, followed by a R note, then a series of eighth-note pairs: 7-9, 9-9, 7-9, 5-7, 7-5, 5-7, 7-9. The tablature shows the strings T, A, B.

8va

6 6 6 3 1

12 0 15 14 12 14 12
15 12 14 12 14 12 | 15 12 14 12 12 14 12
B R B R 0 0

T A B

14 12 14 12 10 12 10 10 (12) 10 (12) 10

17

with Rhythm figure 2 (2 times)

A musical score for 'Razors Edge'. The vocal line is in blue, and the piano chords are in red. The lyrics are: 'Here comes the razor's edge.'

With Rhythm figure 2 (2 times)

B5 C5 G5 A5 B5

Here comes the razor's edge.

Here comes the rain - roar's edge.

with Slide guitar figure

A musical score for slide guitar featuring a single staff with five measures. The key signature is one sharp. The first measure shows a B5 chord with a diamond-shaped grace note above the first string. The second measure shows a C5 chord with a diamond-shaped grace note above the first string. The third measure shows a G5 chord with a diamond-shaped grace note above the first string. The fourth measure shows an A5 chord with a diamond-shaped grace note above the first string. The fifth measure shows a B5 chord with a diamond-shaped grace note above the first string. The notes are primarily on the first string, with some on the second and third strings.

Here comes the **ra**-**zor's-** edge.

Musical score showing two measures. The first measure has a B5 note with a diamond-shaped grace note above it. The second measure has a C5 note with a diamond-shaped grace note above it.

Well, here it comes,

Handwritten musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 6/8. It features sixteenth-note patterns with grace notes and a wavy line ending. The bottom staff is a tablature with three sets of strings labeled A, B, and T. It includes fingerings like '2 (4)', '5 4 2 5 4 2 5 4 2 5 4 2', and '2'. Measure numbers 14 (16) and (3) are also present.

B5

edge. _____ But the ra - zor's edge,—

E5

with Rhythm figure 3 (2 times)

T
A
B

14 12 14 12 14 12 14 14 | B
15 (17) | B
15 (17) 15 B
(17) | B
15 (17) — | B
15 (17) — | B
15 (17) — | B
12 12 12

Whoa, the ra - zor's edge!—

hold bend - 7

B (15) (17) B (15) (17) B (15) (17) B (15) (17) 15 B (15) (17) 15 B (15) (17) B (15) (17) 15 B (15) (17) B (15) (17)

But you could cut to shreds,

15 12 B 15 14(16) 14 12 14(16) B R 2 (3) 2 0 2 (3) 2 0 B R 2 (3) 2 0 2 (3) 2 0

Got-ta ra - zor's edge, What a ra - zor's edge!

B R 2 (3) 2 0 2 (3) 2 0 B R 2 (3) 2 0 2 (3) 2 0 B P.H. --- 2 3 2 0 2 (4) 0 2 (4) 2 (4)

F R E E F R E E

R R (3) 2 4 5 4 2 5 4 2 2 4 2 4 2 4 2 B R B 2 (4) 2

P.M. 0 0 3 x 2 4 2 0 2 0 2 0 2 0 2 0 2 0

THUNDERSTRUCK

ANGUS YOUNG / MALCOLM YOUNG

(B)

Rhythm figure 1

(Em)

(B)

Ah. _____

Ah. _____

end Rhythm figure 1 with Rhythm figure 1

(Em)

Ah. _____

(B)

Ah. _____

end Rhythm figure 2

Rhythm figure 2

with Rhythm figure 2 (39 times)

Ah. _____ Ah. _____

Ah. _____ Thun - der, ah. _____

Thun - der, ah. _____ Thun - der, ah. _____

Thun - der, ah. _____ Thun - der, ah. _____

Thun - der, ah. _____

B5

Thun - der!

Thun - der!

Rhythm figure 3

end Rhythm figure 3 with Rhythm figure 3 (26 times)

P.M.-----

Thun - der!

Thun - der!

I was caught -

in the mid - dle of a rail - road track, -

(Thun - der!) I looked 'round, — and I knew —

there was no turn - in' back. (Thun - der!) My mind raced —

and I thought — what — could I do, —

(Thun - der!) And I knew — there was no — help, no help from

B5 A5 E5 A5 E5
you. (Thun - der!) Sound of the drums, Beat - in' in my

Rhythm figure 4 end Rhythm figure 4

T B

heart, The thun - der of drums, yeah, Tore me a -

part. You've been thun - der -

B5 Rode down the
struck!

high - way, — broke the lim - it, we hit the town, — Went through to

Tex - as, — yeah Tex - as, — and we had some fun. We met some

girls, some danc - ers who gave a good time, — Broke all the

rules, played all the fools, yeah, yeah, they, they, they blew our minds..—

A5 E5 A5 B5 A5 E5

I was shak - in' at the knees, Could I

Rhythm figure 5

end Rhythm figure 5 with Rhythm figure 5

A5 B5 A5 E5 A5

come a - gain please? — Yeah, the la - dies were too kind.

Rhythm figure 6

end Rhythm figure 6

Guitar solo
E5

B5

A5

E5

A musical staff for guitar solo in G major (three sharps). It shows four measures: an E5 chord (B, D, G), a B5 chord (D, G, B, E), an A5 chord (C, F, A, E), and another E5 chord. The strings are labeled A, B, G, D, E, B from bottom to top.

come a - gain please?—

A musical staff for guitar solo. It shows a B5 chord (D, G, B, E) followed by a B chord (D, G, B, E). The strings are labeled A, B, G, D, E, B from bottom to top. Fingerings 9, 9, 9 and 10, 9, 9 (11) are indicated above the strings.

A musical staff for guitar solo. It shows a section labeled "Rhythm figure 8" consisting of eighth-note patterns. This is followed by a section labeled "end Rhythm figure 8" which includes a transition to a new section with fingerings 2, 2, 0, 2, 2, 0.

A musical staff for guitar solo. It shows a B5 chord (D, G, B, E), an A5 chord (C, F, A, E), and an E5 chord (B, D, G, B). The section is preceded by "with Rhythm figure 8 (3 times)". The strings are labeled A, B, G, D, E, B from bottom to top. Fingerings 7, 10, 7, 9, 7, 9 and 9, 7, 7, 9 are shown.

A musical staff for guitar solo. It shows a B5 chord (D, G, B, E), an A5 chord (C, F, A, E), and an E5 chord (B, D, G, B). The section ends with a dynamic instruction "8va---" and a B chord (D, G, B, E) with a finger 7.

8va-----

B5 A5 E5

(19) 17 14 B 17 15 17 (19) 17 14 17 18 17 15 | 16 B B B ~~~~~~

T
A
B

B5 A5 B5 A5

Ah. _____ Ah. _____

B

T
A
B

(B5)

Ow! Ooh, thun - der -

B

T
A
B

with Rhythm figure 7 (4 times)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck.. Yeah, yeah, yeah, thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck,
Thun - der - struck...
Yeah, yeah, yeah, said
Yeah, it's al - right,--
We're do - in' fine,--
fine, fine,-- thun - der -

with Rhythm figure 7 (8 times)

ad lib solo (16 bars)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck,
Yeah, yeah, yeah, thun - der - struck...
Thun - der - struck,-- thun - der -
Whoa,____ ba - by ba - by, thun - der - struck...
You've been thun - der -
struck. Thun - der - struck...
(Ah.____)
Thun - der - struck. You've been thun - der -
(Ah.____)
Thun - der - struck. You've been thun - der -
(Ah.____)
struck._____. ritard.

You Shook Me All Night Long

ANGUS YOUNG / MALCOLM YOUNG / BRIAN JOHNSON

G

let ring-----| let ring-----| let ring-----|

T A G D B E

G

let ring-----| let ring-----|

T A G D B E

D

G

Rhythm figure 1

T A G D B E

G C

end Rhythm figure 1

T A G D B E

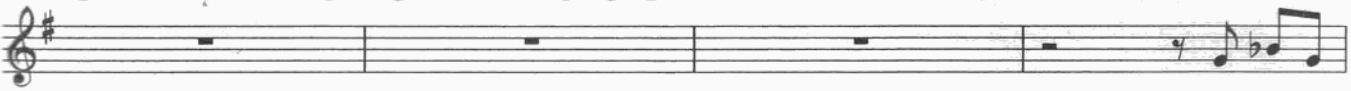
with Rhythm figure 1 (4 times)

G C G

C G D

G

D G D



She was a

G C G C G D G

fast ma - chine_ she kept her mo - tor clean._ She was the best damn wo - man that I've
dou - ble time_ on the se - du - tion line._ She was one of a kind, she's just

D G D G C G C G D

mine ev - er seen._ She had the sight - less eyes,_ tell - in' me no lies,_
all mine._ Want - ed no ap - plause,- just an - oth - er course._ Made a

G D G D G C

Knock-in' me out_ with those A - mer - i - can thighs. Tak - in' more than her share_ had me
meal out - ta me_ and came back for more. Had to cool me down_ to take an -

G C G D G D G D

fight - in' for air._ She told me to come,_ but I was al - read - y there._ 'Cause the
oth - er round.. Now I'm back in the ring_ to take an - oth - er swing._ 'Cause the

G C G C G D Dsus4

walls start shak - in', the earth was quak - in', my mind_ was ach - in', and
walls were shak - in', the earth was quak - in', my mind_ was ach - in', and

D Dsus4 D G Cadd9

Rhythm figure 2

let ring

T 2 3 2 3
A 2 2 2 3
B 0 0 0 0

3 3 0 0
3 3 0 0

0 2 3

G/B D Cadd9 G/B

night long. Yeah,

----- let ring ----- let ring ----- let ring ----- end Rhythm figure 2

T 3 3 0 0
A 0 0 0 0
B 2 0 0 0

3 3 0 0
3 3 0 0

0 2 3 2 2

1. with Rhythm figure 2

G Cadd9 G/B D Cadd9 G/B

you shook me all night long. Work -in'

2. with Rhythm figure 2 (2 times)

G Cadd9 G/B D

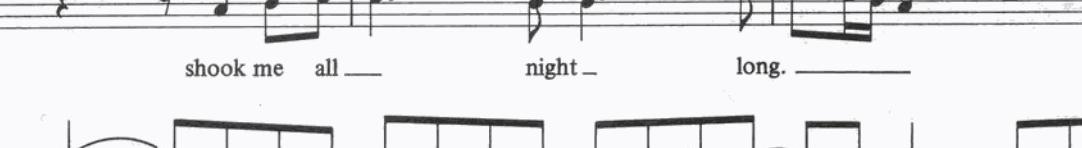
you shook me all night long. And

Cadd9 G/B G Cadd9 G/B D

knocked me out babe. You shook me all night long.

Cadd9 G/B

You had me sha - kin' ba - by.

G Cadd9 G/B D G
 You shook me all night long.


let ring-----


D/A

You shook me.

Dsus4

Well, you took me.

Guitar tablature (Fretboard diagram) for the D/A and Dsus4 chords. The strings are numbered 1 (Low E) to 6 (High E). The first measure shows a D chord (3, 3, 3, 0, 0, 0) followed by an A chord (3, 3, 0, 2, 0, 0). The second measure shows a Dsus4 chord (3, 3, 0, 2, 0, 0).

Guitar solo

G C G/B D C G/B G

B R

T 5 (7) 3 6 5(7) 5 3 5 5 5 3 5 3 3 5 5

A 5 5 5 3 5 3 5 5 5 5 5 5 5 5

B 6 3 6 3 5 5

guitar 2

The musical score consists of two parts. The top part is a treble clef staff with a key signature of one sharp (F#). It contains a series of eighth and sixteenth note patterns, including a measure where the first note is a sixteenth note followed by three eighth notes. The bottom part is a six-string guitar tablature. The strings are labeled from top to bottom as E, A, D, G, B, and E. The tab shows fingerings and positions for each note. There are two wavy horizontal lines above the tab, likely indicating sustained notes or specific performance techniques.

Cadd9 D Cadd9 G/B

 hold bend

T 3 6 6 B 8 8 9 8 10 (12) R 10 (12) 10 8 11 (13) B 10 (12) 8 9 8 9 (20)

A 5 7 9 10 (12) 10 8 11 (13) 9

B

T 3 3 3 3 3 3 B 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 2 3 3 2 0 2 3 0 2 3 3 3 2 2 2 0 0 0

The musical score consists of two staves. The top staff is for guitar, starting in G major (G#) and transitioning through chords Cadd9, G/B, D, Cadd9, and G/B. It includes a dynamic marking '8va' and various performance techniques like wavy lines, slurs, and grace notes. The bottom staff is a tablature for three strings (T, A, B), showing fingerings and a rhythmic pattern labeled 'with Rhythm figure 2 (5 times)'. The tablature includes a 'hold bend' instruction above the B string. The tablature is divided into measures by vertical bar lines, with specific note heads and numbers indicating fingerings.

G Cadd9 G/B D Cadd9 G/B

8va

B R B R B R 15 15 17 (18) 15

T A B

Musical score for 'Rock Around the Clock' in G major. The score consists of four measures. Measure 1: Chord G, lyrics 'You'. Measure 2: Chord Cadd9, lyrics 'shook me'. Measure 3: Chord G/B, lyrics 'all __'. Measure 4: Chord D, lyrics 'night __ long. __'.

Cadd9 G/B G Cadd9 G/B D
 Yeah, you shook me all night long.
 Cadd9 G/B G Cadd9
 Yeah, yeah, you shook me all
 G/B D Cadd9 G/B
 night long. You real-ly got me in.
 G Cadd9 G/B D
 You shook me all night long.
 let ring let ring

3
 T 3
 A 0
 B 0

G/B D Cadd9 G/B D
 Yeah, you shook me, Yeah, you shook me
 let ring let ring

3
 T 3
 A 0
 B 2 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2

all night long.

2
 T 3
 A 2
 B 0

SIXTEEN AC/DC CLASSICS TRANSCRIBED IN GUITAR TABLATURE AND STANDARD NOTATION.
INCLUDES FULL LYRICS AND CHORD SYMBOLS.

BACK IN BLACK

FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

GIRLS GOT RHYTHM

HIGHWAY TO HELL

LET ME PUT MY LOVE INTO YOU

LOVE AT FIRST FEEL

MONEYTALKS

NIGHT PROWLER

THE RAZORS EDGE

RIDE ON

SHAKE YOUR FOUNDATIONS

SHOOT TO THRILL

SHOT DOWN IN FLAMES

SQUEALER

THUNDERSTRUCK

YOU SHOOK ME ALL NIGHT LONG